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ELEMENTARY DRAMA CURRICULUM GUIDE

Curriculum Alberta Education

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WHAT IS THIS 'DRAMA' STUFF ALL ABOUT ?!!

- IT IS LEARNING THROUGH ACTION - REFLECTION - PERSONAL EXPERIENCE - VICARIOUS EXPERIENCE - CO-OPERATION - PRESENTATION - DISCUSSION - ENJOYMENT.
- DRAMA IS FOR THE CLASSROOM NOT THE THEATRE.
- IT IS SETTING UP A SITUATION WHERE THE STUDENT CAN DISCOVER WHY PEOPLE BEHAVE THE WAY THEY DO, SO THAT THEY CAN REFLECT ON THEIR OWN BEHAVIOR.
- IT ENCOURAGES DIVERGENT THINKING AND AFFECTIVE DEVELOPMENT.

WHEN DO I HAVE THE TIME ??

- DRAMA ACTIVITIES ARE ALREADY INCLUDED WITHIN LANGUAGE ARTS, SOCIAL STUDIES, HEALTH, AND OTHER SUBJECTS.
- REMEMBER, DRAMA IS A TEACHING TOOL AND MAY BE USED WITH THE REST OF THE SCHOOL CURRICULUM - INTEGRATE.

HOW DO I BEGIN ?

- BEGIN WHERE YOU FEEL MOST COMFORTABLE.
- PLAN LESSONS WHICH ARE COMPATIBLE TO YOUR OWN TEACHING STYLE - CONSIDER CLASS SIZE, SPACE, TIME, AND CONTROL NEEDED TO REALIZE THE OBJECTIVES OF THE LESSON.
- SELECT FROM MATERIALS ALREADY AVAILABLE SUCH AS THEMES OR CHILDREN'S IDEAS.
- PROVIDE OPPORTUNITIES FOR EXPERIENTIAL LEARNING.

ACKNOWLEDGEMENTS

Alberta Education acknowledges with appreciation the contributions of the following members of the Elementary Drama Ad Hoc Curriculum Committee to this publication. This committee operated under the direction of the Fine Arts Curriculum Coordinating Committee and the Curriculum Policies Committee.

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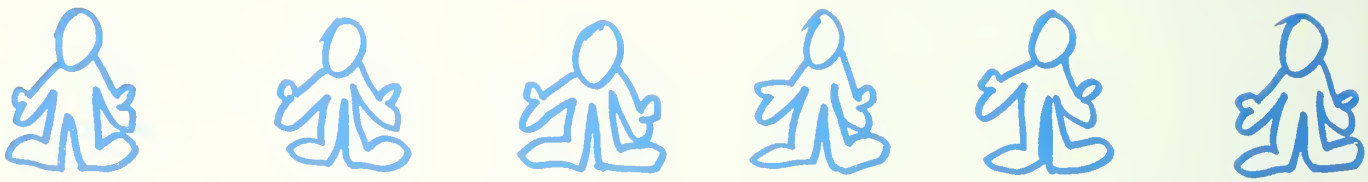

Special thanks are expressed to the following teachers and students for sharing their activities for pictures: Suzanne Arcand and her grade two Early French Immersion class at Holyrood Elementary School, Edmonton; Susan Blanchard and her grade two class at Afton Elementary School; and David Bills and his grade five class at Camilla School, Riviere Qui Barre. Thanks are also extended to Debra Hamar for the illustrations throughout the guide and to Mary Lyseng for designing the layout.

DEAR COLLEAGUE,

IN DEVELOPING THE ELEMENTARY CURRICULUM GUIDE THE COMMITTEE HAD A MANIFOLD TASK. FIRST OF ALL WE WISHED TO SHOW THAT DRAMA IS A VALID ART FORM WITH A UNIQUE BODY OF KNOWLEDGE AND HAS A DEFINITE PLACE IN THE OVERALL CURRICULUM. SECONDLY, THAT DRAMA CAN BE USED AS AN EFFECTIVE TEACHING TOOL PROVIDING A MEDIUM FOR INTEGRATED LEARNING. WE ALSO WISH TO ALLEVIATE FEARS TEACHERS MIGHT HAVE WITH REGARD TO INTRODUCING DRAMA IN THEIR CLASSROOMS AND PROVIDE THE MORE EXPERIENCED TEACHERS WITH FURTHER RATIONALE, SEQUENTIAL DEVELOPMENT OF SKILLS, AND APPROPRIATE RESOURCES. WE ALSO SEE THE NEED TO CLARIFY THE CHILD'S ROLE AND THE TEACHER'S ROLE FROM THE PERSPECTIVE OF THE CONTINUUM OF CHILD GROWTH IN DRAMA.

DRAMA TERMS HAVE BEEN DEFINED AND A VARIETY OF APPROACHES TO LESSON PLANNING INCLUDED BECAUSE WE FEEL IT IS IMPORTANT FOR TEACHERS TO BEGIN USING DRAMA WHERE THEY FEEL COMFORTABLE. ONCE YOU EDGE IN YOU WILL FIND IT EASIER TO USE DRAMA IN ALL ITS MANY FORMS WITH YOUR STUDENTS.

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YOUR CHILDREN ARE THE GREATEST RESOURCE IN DRAMA. BY BUILDING UPON THE RICHNESS OF THEIR IMAGINATIONS AND THEIR NATURAL PROPENSITY TO ACCEPT THE MAGIC IF, WELL LOVED STORIES, POEMS, HISTORICAL SITUATIONS AND EVERYDAY EXPERIENCES WILL BECOME VEHICLES FOR SELF DEVELOPMENT. A GROWING CONFIDENCE IN THEIR ABILITY TO IMAGINE, TO DEVELOP IDEAS, AND TO ARTICULATE THEM, AS WELL AS A BETTER UNDERSTANDING OF SELF AND OTHERS, ARE ALL NATURAL OUTGROWTHS OF USING DRAMA IN THE ELEMENTARY CLASSROOM.

BREAK A LEG,

Grant Reddick
Rick Bound
Julia C. Blazek
Dr. Thurm Craig
Sheila E. Stinson
Eddie Jones
Anne Welwood

http://archive.org/details/cgelementarydrama85albe

A Dinosaur Egg Hatches

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Note: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the Program of Studies. In these instances, the content is printed in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

CHAPTER ONE

DRAMA PHILOSOPHY

GOALS AND OBJECTIVES OF ELEMENTARY DRAMA

CONTINUUM OF CHILD GROWTH IN DRAMA

TEACHER RESOURCE TEXTS

DRAMA PHILOSOPHY

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically, and socially — by giving form and meaning to experience through acting out. It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

The dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere which is non-competitive, cooperative, supportive, joyful yet challenging.

The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, acting out that situation, communicating within that situation and reflecting on the consequences. It is this reflection which provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

GOALS OF ELEMENTARY DRAMA ARE:

- **To acquire knowledge of self and others which results from reflecting on dramatic play.**
- **To develop competency in communication skills through drama.**
- **To foster an appreciation for drama as an art form.**

FIRST GOAL:

- **To acquire knowledge of self and others which results from reflecting on dramatic play.**

OBJECTIVES FOR THE FIRST GOAL:

The child should:

1. **realize and appreciate the uniqueness of self;**
2. **grow in self-confidence;**
3. **experience the feeling of success and acceptance;**
4. **develop sensory awareness;**
5. **sharpen observations of people, of situations and of the environment;**
6. **develop a capacity for imaginative and creative thought;**
7. **explore, control and express emotions;**
8. **develop respect for others — their rights, their ideas and their differences;**
9. **give meaning to abstract concepts realized through dramatic play.**

SECOND GOAL:

- **To develop competency in communication skills through drama.**

OBJECTIVES FOR THE SECOND GOAL:

The child should:

1. **develop an awareness of the body and voice as tools of communication;**
2. **develop an ability to discuss and share experiences;**
3. **explore the use of dramatic symbols and theatre conventions;**
4. **develop belief in identification with and commitment to role;**
5. **give form and shape to ideas and experiences.**

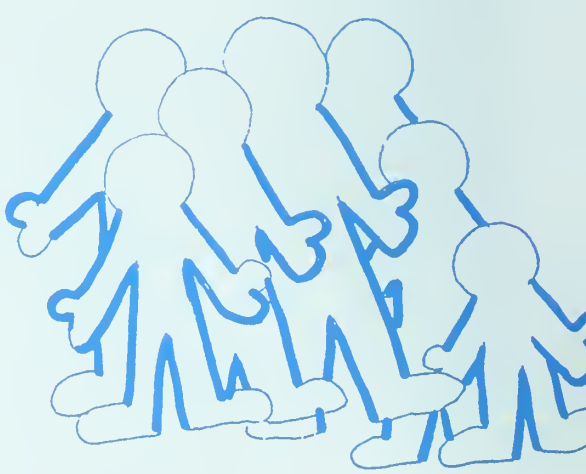
THIRD GOAL:

- **To foster an appreciation for drama as an art form.**

OBJECTIVES FOR THE THIRD GOAL:

The child should:

1. **develop an awareness of and respect for potential excellence in self and others;**
2. **develop a capacity to analyze, evaluate and synthesize ideas and experiences;**
3. **develop an awareness and appreciation of the variety of dramatic forms of expression.**



1. Far Left:
   Parallel Play
2. Immediate Left:
   Dramatization
3. Middle Left:
   Relaxation
4. Lower Left:
   Exploring Emotions
5. Below:
   Movement —
   Exploring Shapes on
   a Lower Level

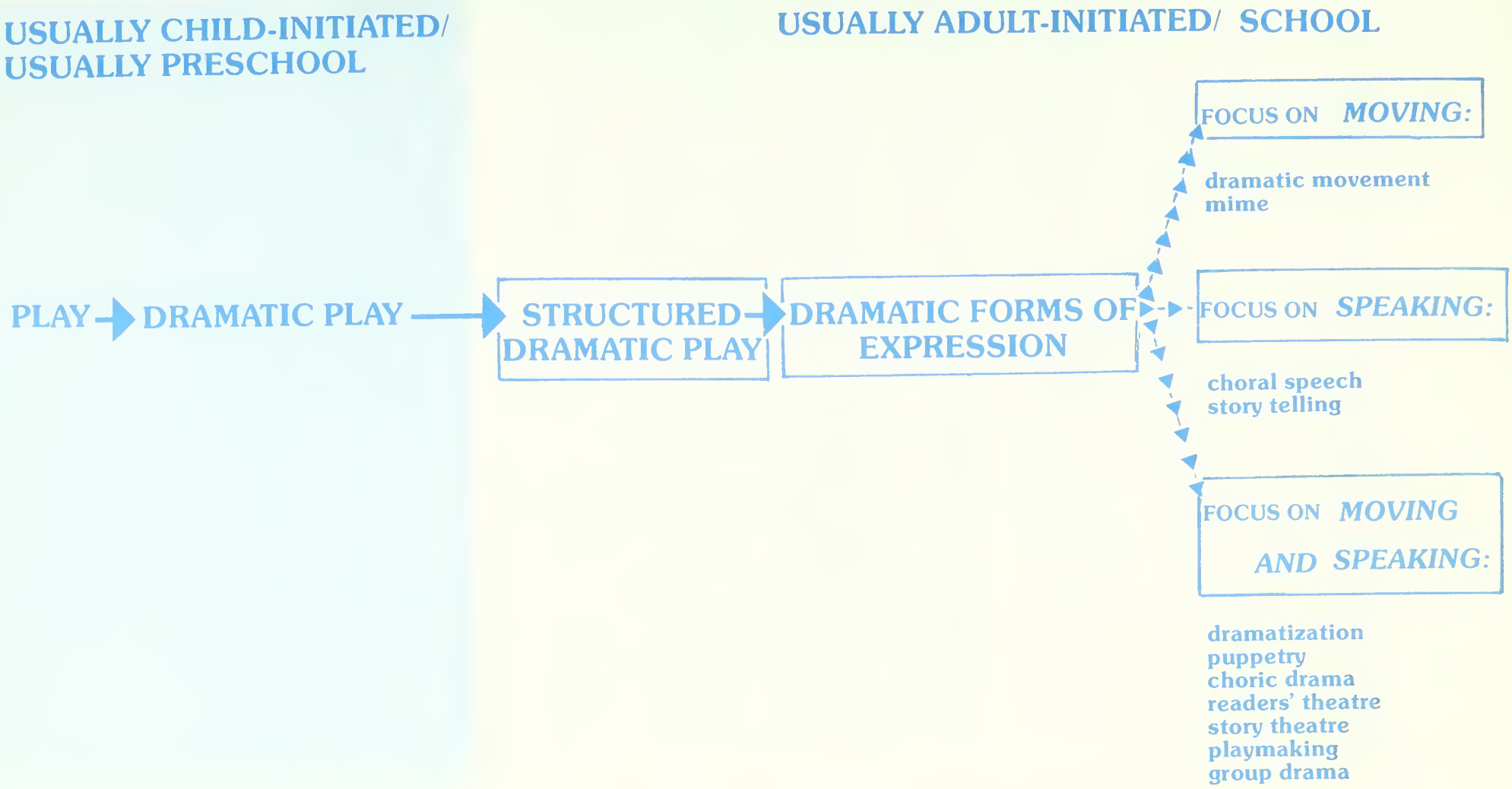
CONTINUUM OF CHILD GROWTH IN DRAMA

The Continuum of Child Growth in Drama represents, in chart form, the origin and scope and sequence of drama for the elementary program. Drama originates in play (in the home) and continues through Structured Dramatic Play (in the school) through to experiences in the various dramatic forms.

Although Structured Dramatic Play and the eleven dramatic forms can be viewed as separate units of study, they often tend to flow back and forth, one into the other. But it is intended that the chart identify the basic philosophy of the curriculum, the drama curriculum "content", starting points for the curriculum, the major focus in each segment (dramatic form) and the general sequence in which experiences are presented.

In order to assist the teacher in implementing such a program, general and specific techniques follow the chart.

CONTINUUM OF CHILD GROWTH IN DRAMA



Natural play is the basis for the development of the dramatic forms of expression. It is an innate attribute. School dramatic activities begin with structured dramatic play but if the child has not been given opportunities to grow through play and dramatic play, it is necessary for the teacher to provide such experiences.

TEACHER RESOURCE TEXTS

RECOMMENDED

Cottrell, June. **Teaching with Creative Dramatics.** Toronto: Copp Clark Publishing, 1977.

Balances theory with practical suggestions. Includes many activity suggestions suitable for structured dramatic play, dramatization, storytelling and integration of drama with other subjects. Highly recommended particularly for beginning teachers.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. **Drama Guidelines.** London: Heinemann Educational Books, 1976. (reprinted 1981) (distributed by the Book Society of Canada)

Very practical. Each teacher concern, e.g., planning, control, is discussed on a separate page for easy reference. Includes 17 sample lessons for all levels. Most lessons employ group drama.

Stewig, John Warren. **Informal Drama in the Elementary Language Arts Program** New York: Teachers College, 1983.
(distributed in Canada by Guidance Centre, Faculty of Education, University of Toronto)

Integrating drama with language arts: the rationale, strategies, personal examples, sample exercises and lessons outlined. Using drama to explore literature is well illustrated. Highly recommended as it treats this integration in depth.

Tarlington, Carole and Patrick Verriour. **Off-Stage: Elementary Education Through Drama.** Don Mills: Oxford University Press, 1983.

Practical exercises, ideas and organizational strategies to implement many dramatic forms: structured dramatic play, movement, mime, choral speech, storytelling, playmaking and group drama. Also deals with integrating drama, particularly with social studies and language arts. Highly recommended as an excellent all-round text.

SUPPLEMENTARY

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Many performance alternatives, e.g., mime plays, story theatre and appropriate sequential activities presented. Student input is encouraged with play outlines and open-ended dialogues. This colorfully illustrated student text (grades 4-6) also covers technical areas such as make-up and costumes for students.

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Poems and stories have been adapted and arranged for oral interpretation (choral speech, choric drama, readers' theatre or story theatre) in this approved Division Two, language arts program. The teachers' sourcebooks explain the process and also include the scripts. The scripts (newsprint booklets) for each level (8-13) can be purchased separately. Many popular literary works have been treated.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview. Illinois: Scott Foresman and Co., 1982. (revised edition)

This is highly recommended as a basic teacher's readers' theatre reference. It contains information about readers' theatre; instruction for selecting, adapting and directing for readers' theatre and complete sample scripts such as "The Elephant's Child" by Rudyard Kipling and "Henry and Ribsy" by Beverley Cleary.

Jenkins, Peggy Davison. The Magic of Puppetry: A Guide for Those Working with Young Children. New Jersey: Prentice-Hall Inc., 1980.

A very good text which offers an excellent overview of puppetry. It offers a variety of ideas on how to construct instant puppets and puppet stages. Other chapters supply hints on types of puppets, manipulation and characterization. If you are starting a puppet unit in Division One, this book would help you get started.

Nobleman, Roberta. Mime and Mask. Rowayton: New Plays Incorporated, Box 273, Rowayton, Connecticut 06853, 1979.

Whether you are integrating drama with art, language arts, music or teaching it as a separate subject, you will find the content of this book accessible and practical. The author, a teacher herself, presents ideas which are immediately applicable to the classroom. Wonderful ideas for creative approaches to developing meaningful performances with children are included.

O'Farrell, Lawrence and Lorna MacKay. Drama for Canada. Don Mills: Academic Press Canada, 1980.

Students are encouraged to explore events and people in Canadian history through the dramatic process. Dramatic activities are varied and appropriately sequenced.

The content is usually presented within an historical context and thus reflects the attitudes and value systems of the day. Teachers should be sensitive to the fact that some of the ethnic portraits present this stereotype or bias and that it is not acceptable in today's society. For example, Father Lacombe's attitude toward the Native people as revealed in some of his writings. Alternative and more current portraits should balance these presentations.

This is a very reasonably priced student text (for grades 5 and 6) which can be used effectively as a teacher text when integrating social studies and drama.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Emphasis is on playmaking, but most of Part 2 deals with activities a teacher could use for structured dramatic play skill development.

When using this book, and its examples, teachers should be alert to the need to avoid stereotyping of sex roles, stereotyping the old, and the danger of ethnic insult through the use of dialects.

CHAPTER TWO
DRAMA AND THE CHILD

DRAMA AND THE CHILD: CHARACTERISTICS
OF CHILD DEVELOPMENT IN DRAMA

DRAMA AND THE SPECIAL STUDENT

DRAMA AND THE CHILD

CHARACTERISTICS OF CHILD DEVELOPMENT IN DRAMA

GRADES 1-2 (Ages 5-8)

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
• is very active; is usually in control of gross motor and developing fine motor skills	- provides space and time for intense physical activity alternately with quiet, relaxed moments	- children move freely about the room exploring levels, i.e., high/low space, i.e., small/large time, i.e., fast/slow then relax on the floor
• is developing sensory awareness	- introduces many and varied sensory experiences	- children listen for three distinct sounds outside
• is able to produce most of the sounds	- provides opportunities to explore alternative sounds	- teacher tells story, children supply sounds.
INTELLECTUAL		
• short concentration span	- provides short, varied activities using repetition and ritual	- children act out the physical movements of characters in a story, discuss, then act out the story
• responds spontaneously	- allows opportunity for spontaneous acting out, as well as reflection on what was done	- without planning, act out a situation, then discuss the dramatized character's feelings as related to self
• difficulty distinguishing between fiction and reality	- gives opportunities for both exploration of real world and imaginative play	- act out sequence of events or problems anticipated on a field trip or dramatize a fairy tale
• adequate vocabulary to get along in world but limited for expression of feeling and thought	- builds confidence in speaking and provides experiences so that there is a reason to communicate orally	- discuss drama experiences with a partner first, then share in the larger group

EMOTIONAL

• leaves self open to a variety of emotional responses, expresses emotions readily, given to extremes in emotional reaction, responds to rhythm	- provides understanding and vicarious experiences for experiencing strong feelings	- children dramatize fairy tales or nursery rhymes as they are recited or other situations where strong feelings are expressed
• becomes aware of personal feelings and begins to recognize the attitudes of others (sensitivity developing)	- leads students into conscious reflection of their personal responses and recognition of the signs that tell about others' feelings	- assist students into making connections between their acting out and their everyday responses through questioning - "Have you felt as angry as the . . ? What did you do?"
• needs security and order to offset real fears	- teacher sets up routines and provides much guidance and positive reinforcement	- when students enter drama room they move desks aside, sit on floor, close eyes and wait for teacher

* SOCIAL

• is preoccupied with individual play, "I" stage, becomes increasingly able to work with others	- works with entire class as a group or groups within the personal world they are experiencing	- students all experience being parents (attending to chores) before they break into pairs as "A" parent, "B" child and act out scene at home
• explores roles, i.e., male/female, occupational	- provides physical activities in a variety of role experiences	- students mime activities pertaining to a particular occupation
• enjoys imaginative play, fantasy	- encourages input from class for drama ideas	- teacher and student develop a story to act out
• learns behaviour appropriate to the social situation	- provides a wide variety of social contexts for drama experiences	- students role play royalty one day and servants the next

Avoid audience

GRADES 3-4 (Ages 8-10)

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
• action becomes controlled, has developed fine motor skills	- provides activities which involve isolated body parts	- through mime children demonstrate the use of imagined objects
• continues developing sensory awareness	- provides opportunities to use sense experiences to enhance their drama work	- students create a sound story
• is discovering the voice as an instrument	- provides exercises for students to practice control of vocal production	- children orally read poem using light/dark group voices (antiphonal)
INTELLECTUAL		
• able to concentrate for longer periods of time	- allows more time for a given activity	- teacher presents open-ended story, in groups students create original ending
• starts more conscious planning	- develops longer, more involved activities, allows more independence	- students may dramatize a story one day and work out an alternative ending on the following day
• starts utilizing more realism	- encourages exploration of man-made disasters, natural disasters, travel, humour	- in a group drama, explore the problems of a pioneer settlement
• language shows a marked development, can reason	- continues to encourage sharing of ideas verbally, considering alternatives	- group in circle tells cumulative story

EMOTIONAL

● starts to control emotions in response to pressure of others	- teacher encourages independence and consideration for others	- students are encouraged not to interfere with each other's efforts during a concentration effort
● begins to use emotions to create and communicate his/her view of the world	- teacher presents dramatic situations with a strong conflict	- using a newspaper article as motivator, students improvise the situation that created the article
● experiments with self-imposed order; pursues individual goals; self-evaluation	- challenges students to achieve more as the classes progress	- students are asked to comment on their own work and how they would change it, if repeated

* SOCIAL

● develops friendships, does not like being alone, identifies with group	- gives students the opportunity to work in a variety of groupings, teacher assigned or student selected	- directs students to choose a partner with whom they have not worked that day; form small groups to a count of six
● increases awareness of role expectations in society	- provides opportunities to explore stereotypic roles	- students improvise melodramatic situations
● enjoys adventure but becomes more interested in the real world	- brings in resources from other curriculum areas to stimulate students to explore the larger reality	- teacher encourages research of a culture as students are taken through a group drama
● begins to control and manipulate the social situation to his/her advantage; can provoke emotional response in others	- allows students to experience control of a social situation and encourages students to reflect upon the ethical implications of their decisions	- students dramatize a socially unacceptable action to fulfill an acceptable goal

**Audience only if students are comfortable and well prepared. Performance ideally emerges from class work (process).*

GRADES 5-6 (Ages 10-12)

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
• action becomes directed and refined, has greater co-ordination in all motor skills	- challenges students to control and refine movement to enhance drama work	- students communicate a situation through mime
• is refining sensory awareness and uses senses selectively	- provides opportunities for students to incorporate sensory experiences into dramatic expression	- students incorporate sound effects into a dramatized story
• explores control of the voice as an instrument	- challenges students to use voice as an effective communicative tool	- students create and maintain a unique voice for a puppet
INTELLECTUAL		
• is able to concentrate, i.e., sustains focus, remains involved in the activity, maintains role	- students are allowed more time for task completion	- individual groups make a play concentrating on developing a clear beginning, middle and end
• plans, strives for perfection	- allows more time for activities, allows for independent work	- research the historical event in the library, making notes on dress, living arrangements, etc.
• distinguishes between reality and fantasy	- allows for exploration of different cultures, imaginary cultures, themes from the past/present/future	- create dramatic interpretation of an historical event
• fluent speech, recognition of various speech patterns	- encourages speech appropriate to the situation	- use appropriate dialogue in exploring historical events

EMOTIONAL

• develops empathy for others	- introduces students to characterization	- students are asked to consider the emotional and intellectual aspects of a role as well as the physical
• inhibits emotional response, self-conscious and self-critical	- provides a safe and trusting atmosphere	- teacher makes sharing with an audience optional, the students can "tell" about their efforts rather than show
• begins to challenge imposed structures	- encourages students to see "both sides"	- students develop their own society and have to determine what rules/ laws will enable it to function smoothly

* SOCIAL

• very group conscious, peer-oriented	- provides opportunities to work in a variety of groupings; is aware of peer demands	- teacher groups students, taking into consideration the content/ subject of the drama and relationships within the class
• has formed role definitions	- structures drama experiences that illustrate complexities of roles (internal understandings)	- students improvise a character in different problem situations
• develops strong interests outside of school and becomes an active participant in the larger community	- invites participation in real-life situations	- students improvise city council meeting
• develops a strong sense of right and wrong	- invites participation in problem-solving and decision-making situations	- students explore a situation in which they are survivors of a nuclear war

**If sharing with an audience is planned, please refer to production section, page 189.*

DRAMA AND THE SPECIAL STUDENT

The drama curriculum outlines a method for putting into practice a philosophy which includes the development of the whole person -- emotionally, physically, intellectually, imaginatively, aesthetically and socially. Because the drama curriculum is based on this balanced, holistic philosophy, drama experiences would benefit all students.

All children, no matter what the age and no matter what the special need (the slower learner, the gifted child, the physically handicapped and the child with learning, emotional or behavioral problems), have more basic likenesses and needs than they have differences. Drama can be effectively used with all, and by integrating classes, children can also come to appreciate more fully the different strengths and value the talents of their classmates.

Because of the time and sequence flexibility in drama and the wide-ranging possibility for content selection, adaptations can be made to accommodate many special program situations and student needs. Each child can excel in various aspects of the drama program. Drama can provide successful experiences by utilizing the strengths of the students and motivating the development of other facets. The scope of possibilities can accommodate the slower learner, the gifted child, the physically handicapped and the child with learning, emotional or behavioral problems -- the special student.

However, even though many benefits, including psychological, accrue as a result of drama experiences, teachers must be cautioned against working deliberately towards therapeutic objectives. Such work is best handled by trained personnel.

References:

Sillito, Melvin T. and Warren D. Wilde. Educating the Gifted. Alberta Education, 1983. (Chapter IV: Visual and Performing Arts In Education Of The Gifted)

Siks, Geraldine Brain. Drama with Children. New York: Harper and Row, 1977. (Chapter 14: Drama With Children)

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College Press, 1983. (Drama and the Exceptional Learner, pp. 81-82)

CHAPTER THREE

ORGANIZING FOR INSTRUCTION

FUNCTION OF THE TEACHER IN DRAMA

FUNCTION OF THE CHILD IN DRAMA

PROGRAM PLANNING: TEACHING DRAMA AS A SEPARATE SUBJECT

PROGRAM PLANNING: TEACHING INTEGRATED DRAMA

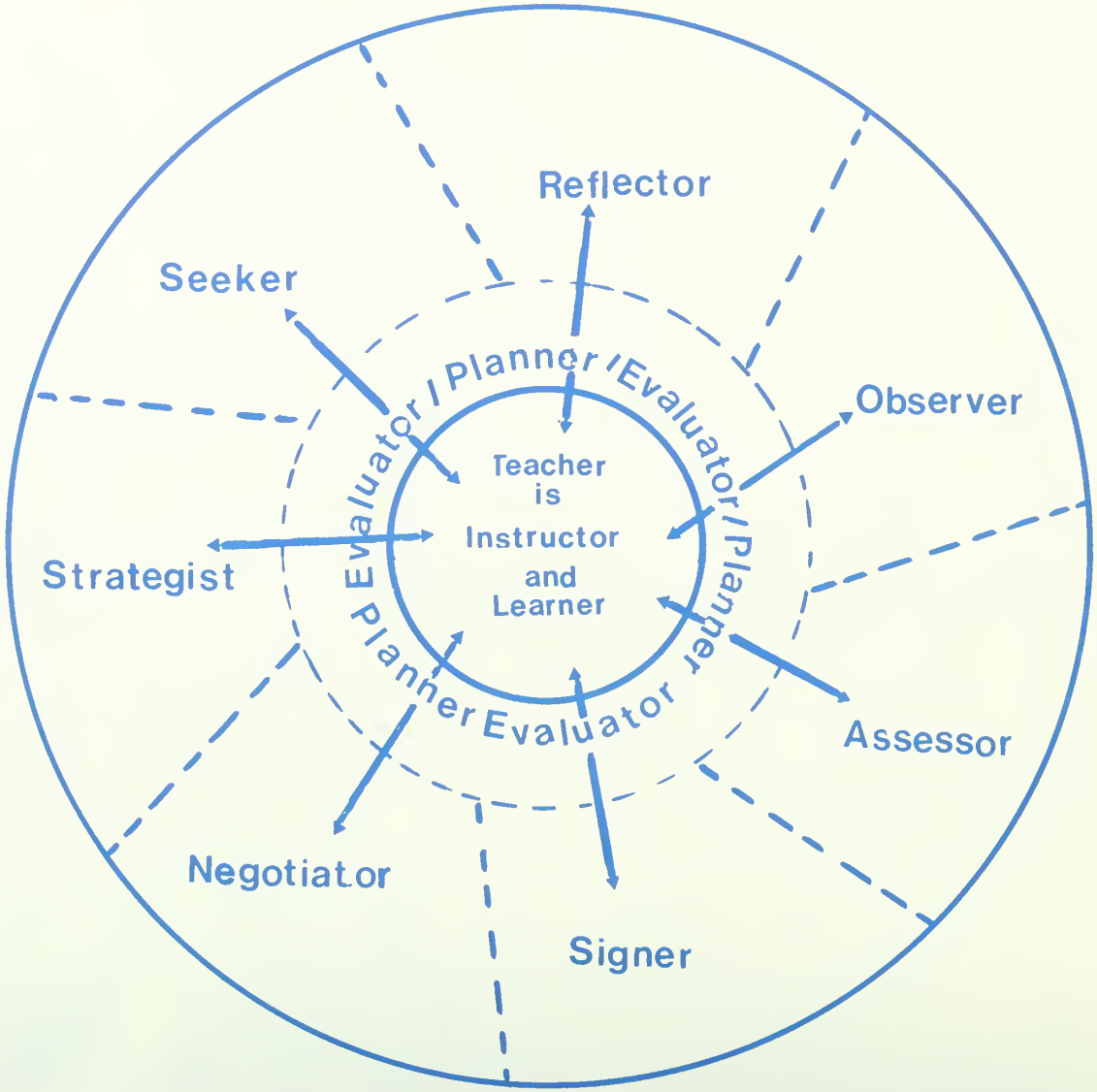
THE FUNCTION OF THE TEACHER IN DRAMA
THE FUNCTION OF THE CHILD IN DRAMA

Both the teacher and the child fulfill differing functions before, within and following learning experiences. The functions have an effect one upon the other even as they themselves change.

The following charts present the functions the teacher fulfills when planning for and utilizing drama experiences, and the functions the child fulfills by responding and entering into the dramatic experience or dramatic mode.

By bringing these functions to a conscious level, the teacher perhaps can more effectively understand, choose and utilize these aspects to assist students in attaining skills, and meeting the objectives and goals of the program.

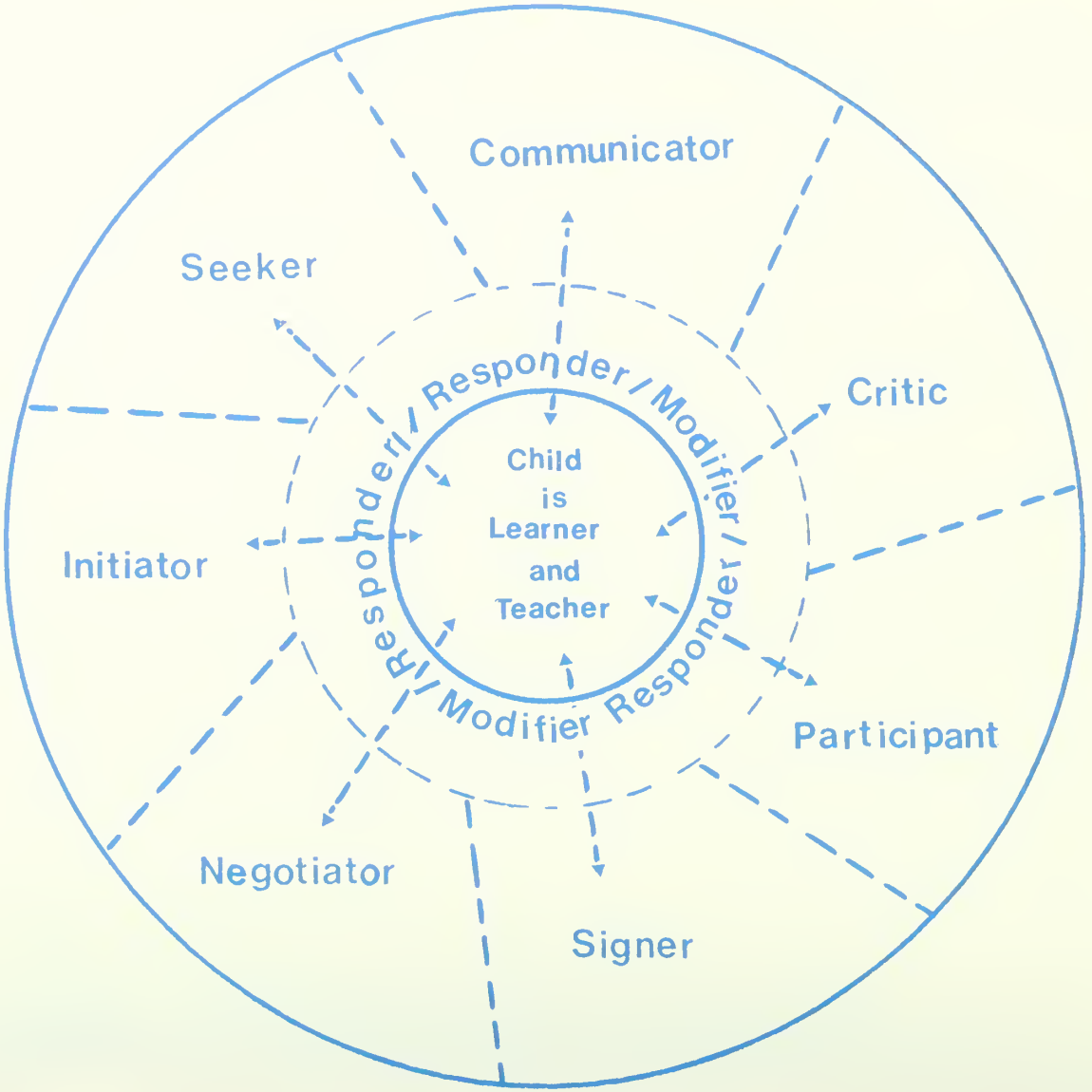
THE FUNCTION OF THE TEACHER IN DRAMA



EXPLANATION OF FUNCTIONS

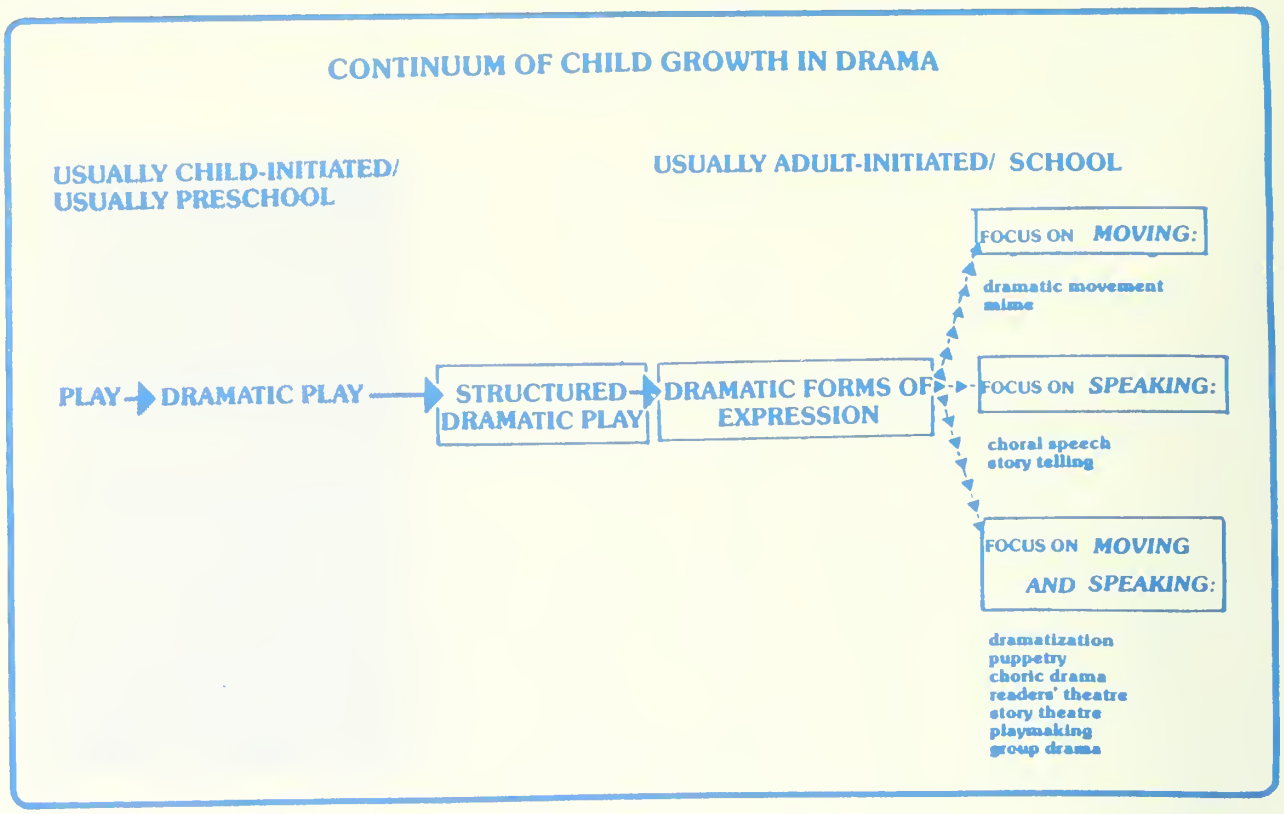
ROLE	DEFINITION	EXAMPLE
REFLECTOR	A method (in or out of role) which causes the students to ponder their actions.	"I wonder why the captain would treat his mates that way?"
OBSERVER	The act of distancing in which the teacher watches and listens in order to facilitate the drama's progress.	Teacher walks around to each group, listening and writing on each group's progress.
ASSESSOR	One who makes personal evaluative decisions and leads children into critical thinking.	"Our drama was improved today. Let's make a list of all things you liked about it . . . What things can we do to make it even better tomorrow?"
SIGNER	A cue (verbal, gestural, facial, props) is given indicating changed setting status or character of the teacher and environment.	"Well mates, welcome to the ship!" and salutes.
NEGOTIATOR	It is endowing the student with the power to make co-operative decisions.	"Shall we be in the present or the past in this story?"
STRATEGIST	Searches for the most effective plan to fulfill the needs of the class through the progress of the drama.	"I must bring in something that is so powerful that the class will be forced to come together."
SEEKER	One who is open to alternative methods, sources, inspirations, areas of learning to further personal understanding.	"Where should this drama go next? Is there a book that could help? Could I call another drama teacher? Maybe I should ask the kids?

THE FUNCTION OF THE CHILD IN DRAMA



EXPLANATION OF FUNCTIONS

ROLE	DEFINITION	EXAMPLE
COMMUNICATOR	One who responds to the environment or actions of teacher or students in the drama.	"The captain thinks we found where the gold is buried."
CRITIC	One who makes evaluative judgments based on a growing set of standards brought about by reflection on experience.	"This is fun. Can we do it again tomorrow?"
PARTICIPANT	Involvement of the child's imagination and intellect in the process of the drama.	"I will be the pirate today."
SIGNER	A cue is given indicating changed setting, status or character of the student or environment.	The child returns the salute and says "Aye, aye, Captain."
NEGOTIATOR	The responsible use of the power to make cooperative decisions.	"We want to be in the past but in another country."
INITIATOR	One who affects the course of the drama with new ideas.	"Oh, I see a ship off portside flying the Jolly Roger."
SEEKER	One who is not afraid to explore.	"Can I make my puppet out of styrofoam?



PROGRAM PLANNING: TEACHING DRAMA AS A SEPARATE SUBJECT

1. START WITH STRUCTURED DRAMATIC PLAY

Structured dramatic play experiences and activities prepare the child for participation in drama. Controls and expectations are established and the child develops the ability to function productively in active learning. The less experienced and younger student will need more time in this form. This form can also function as "review" for experienced students.

2. DETERMINE THE DRAMATIC FORMS THAT WILL MAKE UP YOUR PROGRAM

Identify areas of expertise and comfort for teacher and students

After structured dramatic play, lead into exploration and study of the dramatic forms with which both teacher and students feel most comfortable.

Aim for Balance

For the year's program, select at least one form from each of the areas:
- Moving
- Speaking
- Moving/Speaking

Determine the sequence and limit the number of forms covered
(See page 31)

Check the "Suggested Dramatic Form Sequence" and determine in what order your program will include the dramatic forms. It is not recommended that all dramatic forms be covered in one school year.

Examples:

Grades 1/2	Grades 3/4	Grades 5/6
Structured Dramatic Play	Structured Dramatic Play	Structured Dramatic Play
Dramatic Movement	Mime	Mime
Storytelling	Choral Speech	Storytelling
Dramatization	Dramatization	Dramatization
	Choric Drama	Story Theatre

Time

This is flexible and will depend on each student's age and expertise as well as your timetable.

Assuming one hour a week of drama, each form may go from six weeks to three months.

3. DEVELOP UNIT PLANS

Referring to the appropriate dramatic form sequence chart, resource material within this guide and reference material, outline your objectives and how you will work towards achieving them. Evaluation should be ongoing so that future work is always determined by what has been achieved. Be flexible!

Integrating Dramatic Forms

Many different exercises and activities develop skills in more than one dramatic form. Also, different dramatic forms can be integrated particularly if basic dramatic forms have been introduced and/or students have basic drama skills.

Examples:

Students explore poem through dramatic movement before choral speaking it. The poem is thus communicated through movement and speech.

Storytelling becomes part of the group drama as the students reflect on their experiences. Through group drama students realize the need to develop storytelling skills.

4. DEVELOP LESSON PLANS

Examine sample drama lessons in DRAMA RESOURCE and recommended texts. Remember that these sample lesson plans have been devised by teachers who prepared them with their own children, teaching styles and objectives in mind. Develop your lesson plans so that they will work for your program, your children and yourself. Evaluate your lessons to provide you with future directions.

Each lesson should include:

Warm-up	-	1/4 to 1/3 of lesson time
Main activity (the lesson)	-	1/3 to 1/2 of lesson time
Culminating activity (includes evaluation)	-	1/4 to 1/3 of lesson time

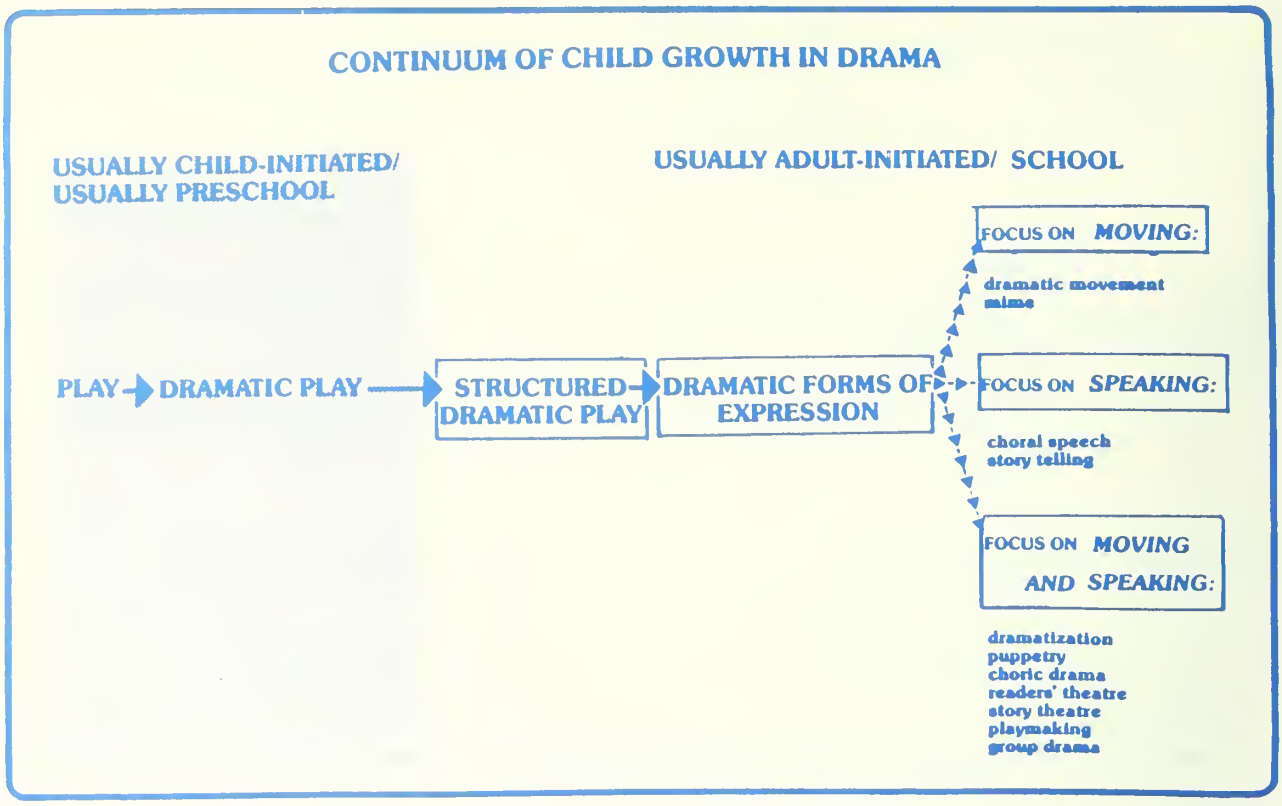
SUGGESTED DRAMATIC FORM SEQUENCE

1 **STRUCTURED DRAMATIC PLAY**
PRECEDES WORK IN ALL DRAMATIC FORMS

FORM	PREPARATORY WORK
2(3)* **Focus on MOVING** **DRAMATIC MOVEMENT** **MIME**	We encourage you to begin with a movement form or work which frees the body.
3(2)* **Focus on SPEAKING** **CHORAL SPEECH** **STORYTELLING**	Early work in these forms will enhance future speech flow and production.
4 **Focus on MOVING AND SPEAKING**	
DRAMATIZATION	Dramatic Movement or Mime Choral Speech or Storytelling
PUPPETRY	Dramatic Movement or Mime **STORYTELLING **DRAMATIZATION
CHORIC DRAMA	Movement or Mime **CHORAL SPEECH **DRAMATIZATION
READERS' THEATRE	**CHORAL SPEECH or STORYTELLING **DRAMATIZATION
STORY THEATRE	**STORYTELLING **DRAMATIZATION
PLAYMAKING	Dramatic Movement or Mime Choral Speech or Storytelling **DRAMATIZATION
GROUP DRAMA	Does not require work in previous forms but is generally considered more advanced work for teachers.

**Continue with either but try to do one form in moving and one in speaking.*

***PRE-REQUISITE -- necessary*
Recommended -- suggested because it enhances the success for the child and the quality of experience and participation.



PROGRAM PLANNING: TEACHING INTEGRATED DRAMA

1. EXPLORE SUBJECTS TO BE INTEGRATED

Become familiar with objectives and content

Become familiar with the objectives and content of the subjects to be integrated. In this case -- drama and _____.

Match objectives and skills

Identify common objectives and skills from the two areas. Working on the same or similar objectives and skills from two separate areas is efficient use of class time.

NOTE:

Drama is a tool/method for learning in another subject area. Ask yourself, "Is drama the most appropriate means of teaching the existing curricula, e.g., language arts, social studies, family life, health, music?" "If the work involves an understanding of human experiences in particular circumstances, the exploration of attitudes and opinions, or the representation of abstract concepts in concrete form, the drama will be an appropriate way of working."

O'Neill, Cecily and Alan Lambert. Drama Structures. (p. 17) London: Hutchinson and Co. Ltd., 1982. (reprinted 1983)

Example:

Drama/language arts: Drama experiences will be utilized to reinforce speaking/listening in language arts. After structured dramatic play, choral speech will be introduced.

Drama/social studies: Students role-play so that they can better realize conflicting points of view.

2. IDENTIFY DRAMA TECHNIQUES OR THE DRAMATIC FORM THAT WILL BE MOST APPROPRIATE

Consider the following in choosing the type of drama.

- What experiential suggestions, e.g., role-play, dramatize, speak orally, are already suggested in the subject to be integrated with drama? Evaluate the suggestion by referring to charts in Chapter Two: Drama and the Child. Perhaps you only need implementation strategies for those suggestions.

- How much experience do you and your students have?

  If prior experience is minimal, structured dramatic play is the beginning! DO NOT jump into work in more advanced dramatic forms.

- How much time are you willing to invest for learning about and planning the drama experiences?

- How much classroom time will be utilized?

  If you plan "very little time" then do not undertake long, involved projects or advanced dramatic forms. Simple structured dramatic play activities may very well help you achieve the intended objectives and skills.

- What resources do you need? Do you have?

  If the dramatic form requires a specific space, money, extra adult, etc., which is not available to you, look for an alternative.

Examples:

Drama/language arts: Dramatization helps reinforce sequencing skills in language arts as students "act out" stories.

Drama/social studies: Group drama where students create an imaginary society builds understanding about how community members are interdependent.

Motivating Drama and Integrating with Science

3. EDGE IN WITH BRIEF DRAMA ACTIVITIES

Short beginning drama sessions

Begin your work by planning brief drama activities which will enable you to "edge in" with confidence and contribute to achieving the objective of the lesson.

Safe activities

Begin with activities with which you and your students are familiar and that are as close as possible to the way you have been working. You might begin by planning activities which can be realized as children remain seated at their desks.

At first concentrate on drama

Plan 5-10 lessons (could be a 15-minute game or a one-hour session) to familiarize you and your students to this new way of working and then proceed to the planned integration. Refer to DEVELOP LESSON PLANS, p. 30.

Examples:

Drama/language arts: Literature becomes the stimulae for creative movement and students begin by creating tableaux or frozen statues of characters in the literature.

Drama/social studies: Students use interviews as a way to gather information and explore people in the past. They can interview real people or take on roles themselves and be interviewed.

4. EXPLORE MORE VARIED AND CHALLENGING EXPERIENCES OF LEARNING THROUGH DRAMA

As you and your students grow more confident in the use of dramatic strategies, explore the use of other dramatic forms and longer ongoing projects.

Examples:

Drama/language arts: Students extend their literature study to adapting and performing it through Readers' Theatre.

Drama/social studies: Students build a play about a society they have first studied which incorporates what they have learned.

5. USE DRAMA AS A VEHICLE FOR MANY LEARNINGS IN MANY SUBJECT AREAS

Students learn through drama. Subject areas become totally integrated as forms and content are utilized as needed.

Example:

Drama/language arts/social studies: Through the building of a group drama, a civilization is explored, and a real need to communicate through writing is created as students record their history, keep on-going journals and find written signs necessary to the function of this community.

Note: Different kinds of drama can also be integrated.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

O'Farrell, Lawrence and Lorna MacKay. Drama for Canada. Don Mills: Academic Press Canada, 1980.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

CHAPTER FOUR

CONCEPTS, SKILLS, RESOURCES

PLAY

DRAMATIC PLAY

STRUCTURED DRAMATIC PLAY

DRAMATIC FORMS OF EXPRESSION

PLANNING, SEQUENCE CHARTS

SAMPLE LESSONS, EVALUATION

GLOSSARIES

DRAMATIC MOVEMENT

MIME

CHORAL SPEECH

STORY TELLING

DRAMATIZATION

PUPPETRY

CHORIC DRAMA

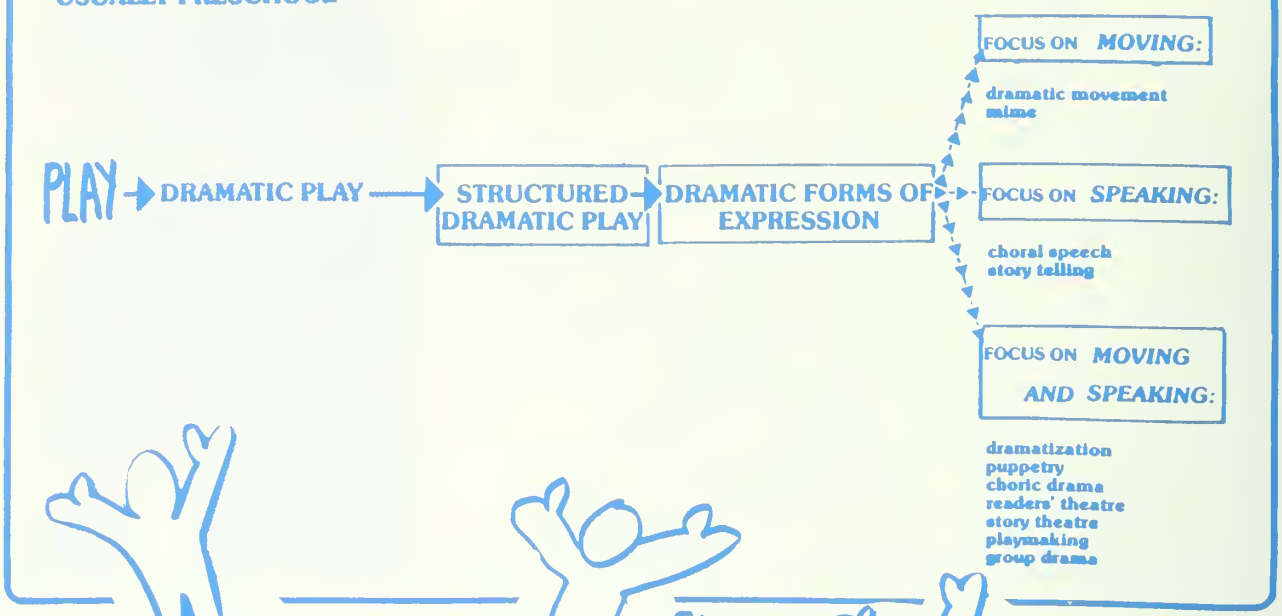
READERS' THEATRE

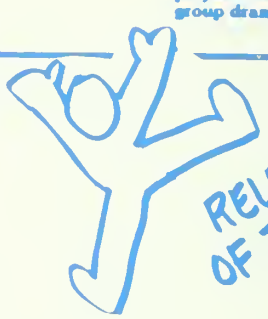
STORY THEATRE

PLAY MAKING

GROUP DRAMA

CONTINUUM OF CHILD GROWTH IN DRAMA





PLAY

understanding the atom bomb is child's play, compared with understanding child's play.

IMPORTANCE OF PLAY

Educational theories have moved "away from viewing play as an idleness proper to childhood that must fade before maturity, towards theories in which play is considered essential for the mental well being of man in society with his fellow men."

Danby, Mark and David Kemp. Drama Through Storytelling. Toronto: Simon and Pierre, 1982. (p. 14)

The drama curriculum reflects "the significance of play as the language and work of the child, as an important way in which he learns, as a communication tool and as a problem solving method for meeting some specific child needs" (Cottrell, 1975, p. 3) by extending natural play activities into structured dramatic play followed by experience within dramatic forms. These experiences facilitate "studying themes, structures, concepts and contents of an elementary curriculum."

Danby, Mark and David Kemp. Drama Through Storytelling. (p. 11)

CHILDREN SAY...

"PLAY IS THE OPPOSITE OF WORK." "I CAN BE AN AIRPLANE AND A PILOT AT THE SAME TIME." "WE LEARN FROM PLAY, SOMETIMES." "IT'S LIKE CHASING OWLS." "A NOISY AND FUN THING AND NICE THING." "EXCITING." "WHEN YOU DON'T HAVE TO DO WORK AND YOU ARE FREE."

CHILDREN, AGES 6-9
LETHBRIDGE PUBLIC SCHOOL SYSTEM
CHILDREN, AGES 5-9
LAC LA BICHE ELEMENTARY SCHOOL

POETS SAY...

CHILDREN'S SONG

We live in our own world
A world that is too small
For you to stoop and enter
Even on hands and knee,
The adult subterfuge,
And though you probe and pry
With analytic eye,
And eavesdrop all our talk
With an amused look
You cannot find the centre
Where we dance, where we play,
Where life is still asleep
Under the closed flower,
Under the smooth shell
Of eggs in the cupped nest
That mock the faded blue
Of your remoter heaven.

(R.S. Thomas,
Song Of The Year's Turning)

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

DRAMATIC PLAY

is an experience in which a child takes on or projects the feelings, attitudes and actions of a person or thing.

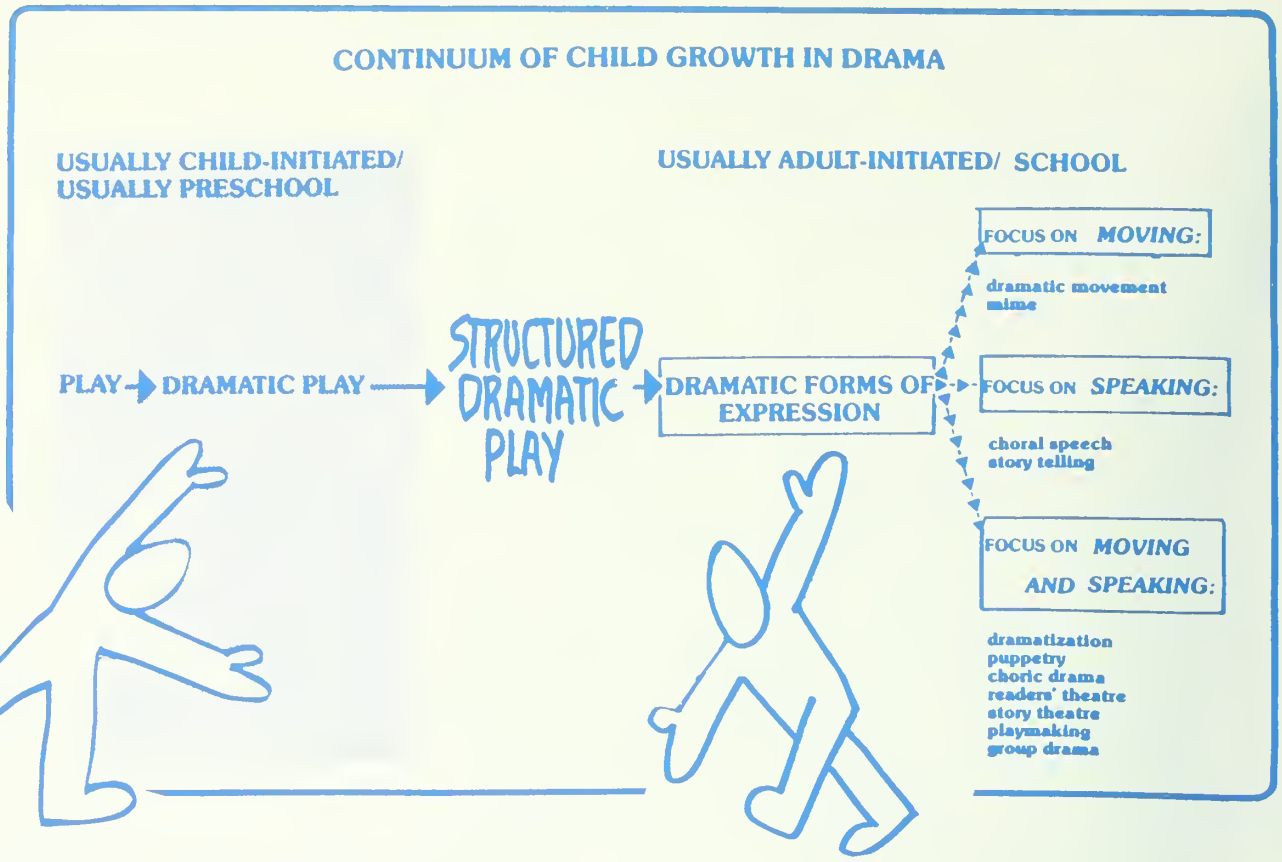
IMPORTANCE OF DRAMATIC PLAY

The unique quality of dramatic play is that the child "uses himself symbolically to stand for someone else or something else" (Cottrell) and in so doing develops "physical, emotional and intellectual identification with a fictitious situation." (O'Neill, et al.)

CHILD'S ROLE: PARTICIPATOR/ INITIATOR

ADULT'S ROLE: OBSERVER/ PROVIDER

STRUCTURED DRAMATIC PLAY



STRUCTURED DRAMATIC PLAY

encompasses a range of introductory drama games, exercises and activities, which serve to prepare the child imaginatively and behaviorally for participation in further drama experiences.

IMPORTANCE OF STRUCTURED DRAMATIC PLAY

Through participation in structured dramatic play activities, the child learns to follow directions, and work productively both as an individual and as a member of a group. These activities are the essential starting point for drama experiences with any age group; and skills are developed, reviewed and reinforced on a continuing basis at all levels.

CHILD'S ROLE: PARTICIPANT/RESPONDER

ADULT'S ROLE: GUIDER/PLANNER

STRUCTURED DRAMATIC PLAY

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
Physical			
● develop sensory awareness	----------▶	----------▶	----------▶
● become aware of body and voice as instruments of expression	----------▶	----------▶	----------▶
● explore and express large and small body movements	----------▶	----------▶	----------▶
● develop techniques for relaxation	----------▶	----------▶	----------▶
Intellectual			
● develop and exercise imagination	----------▶	----------▶	----------▶
● develop concentration	----------▶	----------▶	----------▶
● recognize and learn to trust the intuitive response	----------▶	----------▶	----------▶
● exercise divergent and convergent thinking	----------▶	----------▶	----------▶
Emotional			
● explore emotion	----------▶	----------▶	----------▶
● control emotion	----------▶	----------▶	----------▶
● express emotion	----------▶	----------▶	----------▶

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

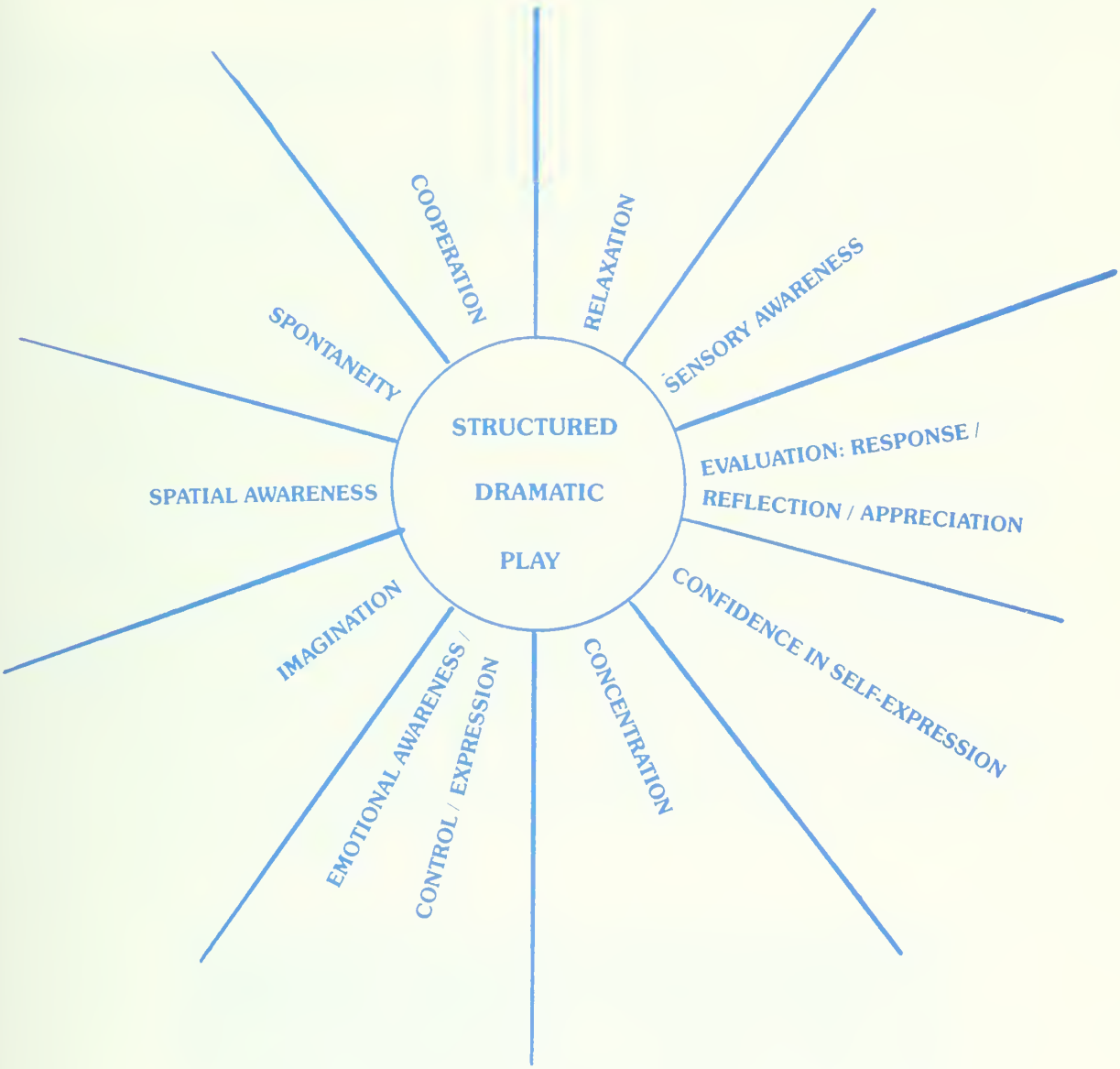
STRUCTURED DRAMATIC PLAY

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
Social			
● understand self	----------▸	----------▸	----------▸
● understand others	----------▸	----------▸	----------▸
● discipline self	----------▸	----------▸	----------▸
● develop acceptance of self/others (tolerance)	----------▸	----------▸	----------▸
● develop appreciation of the work of self and others	----------▸	----------▸	----------▸
● cope with emotional responses	----------▸	----------▸	----------▸
Integrative			
● understand and respond to environment	----------▸	----------▸	----------▸
● respect and investigate ideas of others	----------▸	----------▸	----------▸
● role play	----------▸	----------▸	----------▸
● develop a sense of form	----------▸	----------▸	----------▸
● make the abstract concrete	----------▸	----------▸	----------▸
● learn to respond to stimuli, e.g., music, pictures, objects, literature	----------▸	----------▸	----------▸
● develop the confidence to make choices	----------▸	----------▸	----------▸
● respect the space of others	----------▸	----------▸	----------▸
● communicate through space	----------▸	----------▸	----------▸
● test and reflect on the consequences of dramatic decisions	----------▸	----------▸	----------▸

SKILLS TO BE DEVELOPED IN STRUCTURED DRAMATIC PLAY



CONCENTRATION

Developing the ability to focus on a given task for a given time.

CONFIDENCE IN SELF-EXPRESSION

Discovering one's own resources and building upon positive experiences in order to communicate successfully with others.

COOPERATION

Developing the desire and the awareness of the need to work responsibly with others in order to accomplish a shared task.

EMOTIONAL AWARENESS / CONTROL / EXPRESSION

Developing a bank of personal experiences and understandings of feelings which enable one to understand oneself and to empathize with others.

EVALUATION: RESPONSE / REFLECTION / APPRECIATION

Developing the ability to assess one's own work and the work of others to contribute to one's own growth and the growth of others.

IMAGINATION

Creating mental images of what has never been actually experienced or creating new images based on previous experiences.

RELAXATION

Developing the ability to relax physically, emotionally and mentally.

SENSORY AWARENESS

Exploring the senses in order to develop them and heighten the reality of imagined situations and experiences.

SPATIAL AWARENESS

Learning to move and work safely within the space provided and to share that space with others in a generous and responsible manner.

SPONTANEITY

Activating an idea or responding to an idea without apparent premeditation - the basis for improvised activities.

Parallel Play

PLANNING FOR STRUCTURED DRAMATIC PLAY

STRUCTURED DRAMATIC PLAY skills are essential. No matter what age, students must develop these basis skills before proceeding to other dramatic forms.

In planning this introductory unit, each skill should be the focus of at least one lesson. Although most lessons will develop several structured dramatic play skills, a single lesson should emphasize only one or two skills.

TEACHING TECHNIQUES

Improvisation:

A spontaneous response to any situation.

Parallel play:

All class members work simultaneously. In this way each child has the opportunity to experience, try out the role or situation.

Role play:

Responding as another or self in an imaginary setting; taking on the attitude and function of another. The child explores a specific situation as if he himself were involved in it.

Characterization:

The portrayal of the human qualities of another.

Side-coaching:

To direct, control and encourage children's actions verbally as an observant bystander. The teacher makes suggestions and reinforces the children as they work.

Tableaux:

Creating individual, pair or group stationary poses or pictures which communicate an idea, an emotion or tell a story.

CONSIDERATIONS IN PLANNING ORIENTATION LESSONS

Prepare the Drama Space

If you have a room assigned for drama, check "Safety Section" on page 181.

If you are integrating and working within the regular classroom, establish a routine with the children for quick and efficient removal of desks, chairs, etc., or establish physical boundaries and guidelines within which the students can work.

Example:

"When I say 'go', prepare for drama and sit in a space facing me. Ready, to the count of ten, go!"

Introduce or Reinforce Control Signals

Establish a visual and/or audible signal, e.g., tambourine, lights, handclap, "freeze" to get the students' attention and as a signal to begin and end activities. The choice of control must be compatible with the teaching style.

Example:

"When I say go, I want you to turn to the person nearest to you and tell them everything you have done this morning. When I say 'freeze' stop talking, stop moving, as if you have been turned into stone. Are you ready? Go! . . . Freeze! Relax, and face me."

Warm-up Activity

Prepare and motivate students physically, emotionally and mentally for the lesson. Utilize games and exercises (movement, sensory, concentration, etc.), discussion or relaxation activities.

Example:

Children may be working individually, e.g., running on the spot as if they are chasing a friend, or in pairs, e.g., mirror exercise, in small groups, e.g., machines, or as a class, e.g., a tag game.

Relaxation Activity

These activities may be used at the beginning of a lesson, after the physical warm-up, or at the end of a lesson. They should be a part of every lesson as they serve to calm the child and assist with concentration and reflection.

Example:

Children lie down, close eyes and are directed by the teacher to tense and relax various parts of the body.

Main Activity (Lesson)

Teacher guides experiences which have been selected to fulfil specific objectives. Students are given the opportunity to apply and practise skills.

Example:

Objective - To develop concentration skills
Activity - An observation exercise in pairs

Culminating Activity

The concluding part of the lesson where reflection and evaluation occur.

Example:

Children return to circle (a routine) and a discussion related to preceding activities takes place. The teacher encourages participation through questioning.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

EVALUATION

Physical

Is the child developing an awareness of his senses (touch, hearing, sight, smell, speech)?

Is the child becoming aware of his voice and body as tools of communication?

Is the child able to use space in a controlled and creative way?

Intellectual

Is the child able to focus on one idea for a sustained length of time?

Does the child respond to the control signals of the teacher? To the given stimuli in the drama lesson?

Is the child becoming flexible and beginning to categorize ideas?

Is the child able to elaborate and give attention to detail?

Social

Does the child cooperate with another?

Does the child cooperate with a small group?

Does the child cooperate with a whole group? (Tolerance)

Is the child learning to trust that his ideas are unique and acceptable?

Is the child developing confidence in expressing his ideas?

While experiencing the drama situation, is the child learning to express and control emotions?

Integrative

Is the child developing good listening/speaking skills?

Is the child beginning to take on the attitude of another in role play?

Is the child beginning to realize the form of a drama experience (beginning, middle, end)?

Is the child beginning to articulate his response to the dramatic experience?

Role Play

If the child is beginning to role play, can he easily stay in role, exhibit many attitudes and feelings consistant with the role?

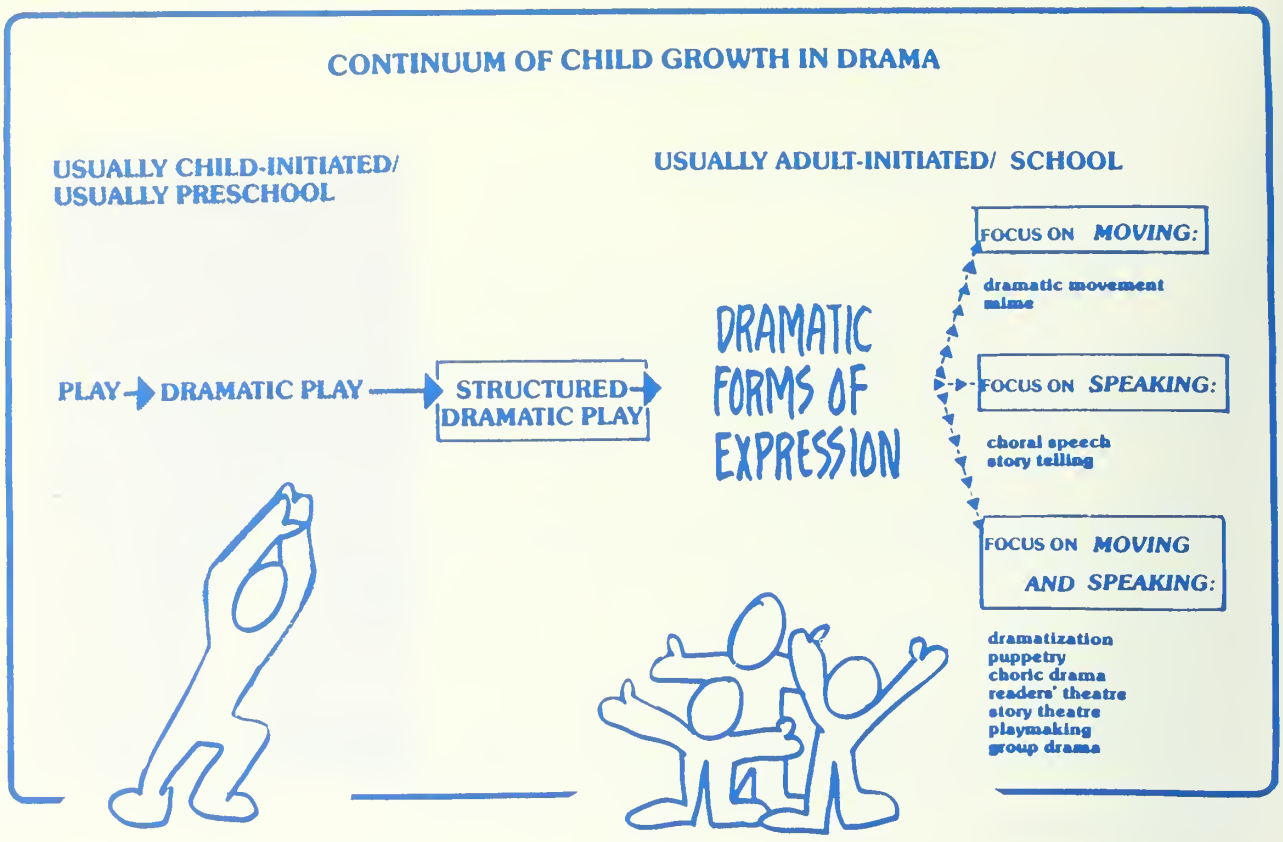
Does the child stay in role? Can the child change roles?

Does the child demonstrate some feeling for the role?

Is the child demonstrating superficiality, little spontaneity?

Has the child difficulty remaining in role?

Concentration — The Mirror Exercise



DRAMATIC FORMS OF EXPRESSION

are the vehicles through which the art of drama is realized and communicated for the enjoyment of self and others.

IMPORTANCE OF DRAMATIC FORMS OF EXPRESSION

The continuation of child growth from play to the dramatic forms of expression is work in the various forms of moving and speaking. Each of these forms develops the child in some aspect of artistic growth and opens up avenues of integration of the forms in other subject areas. "By engaging in a variety of dramatic modes, the participants should develop their drama skills and become familiar with and adept at using the medium of drama. Different activities may allow for the practice of particular drama skills. However, practice of these skills does not occur in isolation but within a chosen context, and as an integral part of the dramatic process." (O'Neill and Lambert, DRAMA STRUCTURES, pp. 22-23)

These forms of expression make drama unique as a discipline. Structured dramatic play always precedes the exploration of the dramatic forms of expression.

CHILD'S ROLE: PARTICIPANT/COMMUNICATOR/EVALUATOR

ADULT'S ROLE: INSTRUCTOR/EVALUATOR

DRAMATIC MOVEMENT

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:* DRAMATIC MOVEMENT
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

DRAMATIC MOVEMENT

is a form of physical communication which provides the opportunity to explore and express responses to inner feelings and reactions to stimuli outside the immediate environment. Dramatic movement involves the coordination of mind, body and imagination in relation to self and others.

SKILLS — THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
● understand personal space, general space and the inherent differences between the two	----------	----------	----------▶
● develop flexible, free and controlled movement	----------	----------	----------▶

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● practice moving in different ways in response to a variety of stimuli	----------▶		
● discover how to use the body as a vehicle for expressing and interpreting feelings and ideas	----------▶		
● analyze different ways of moving alone and with others	----------▶		
● express simple characterization through movement	----------▶		
● appreciate the aesthetics of movement	----------▶		
● use dramatic movement to investigate the environment	----------▶		
● develop the ability to use dramatic movement to enhance learning in the other areas of the curriculum	----------▶		

PLANNING FOR DRAMATIC MOVEMENT

What:

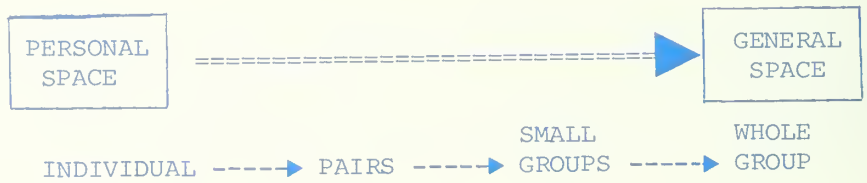
DRAMATIC MOVEMENT provides a basis for physical communication within drama. It involves the child in physical, intellectual and emotional activity simultaneously. Experiences in dramatic movement range from simple rhythmic activities to the complex communication of feelings, ideas and characters.

Why:

Use dramatic movement as a warm-up, at the beginning of a lesson; within the context of a lesson to explore the theme, content or ideas; to establish a change of mood within a lesson; to end a lesson; or as a separate lesson focusing on specific dramatic movement skills.

How:

Begin with the children working in their own personal spaces, interacting occasionally, progressing to the utilization of a larger space and sharing it cooperatively.

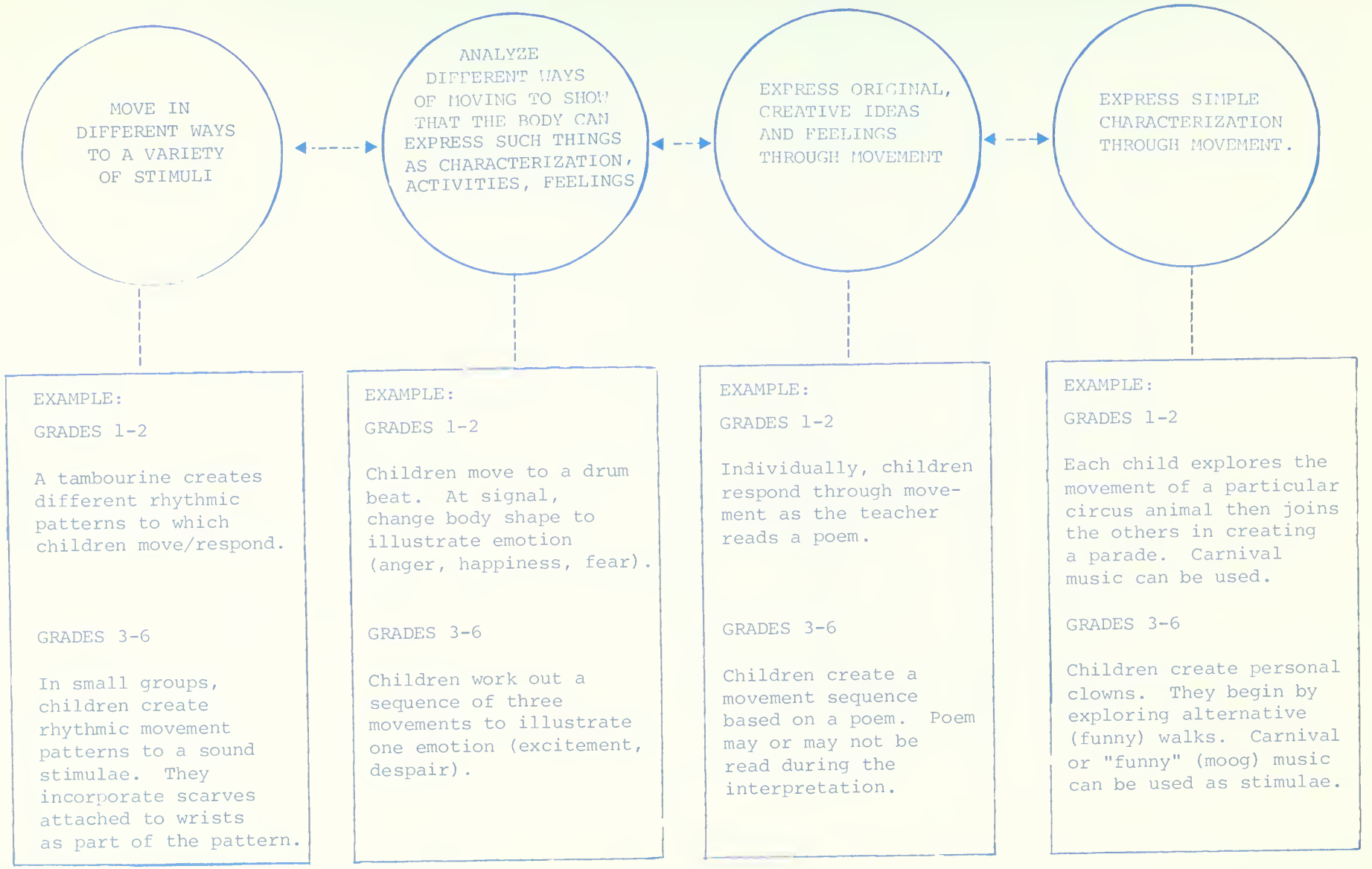


Establish control devices to get the children's attention and to begin and end activities, e.g., use of percussion instruments, lights, a word such as freeze, or handclaps.

Utilize a variety of stimuli, e.g., rhythm instruments, music, poetry, hoops, ribbons for motivation and to encourage exploration of as wide a range of movement as possible.

Allow for sharing, reflection and evaluation.

DRAMATIC MOVEMENT SEQUENCE (GRADES 1-6)


MOVE IN DIFFERENT WAYS TO A VARIETY OF STIMULI
ANALYZE DIFFERENT WAYS OF MOVING TO SHOW THAT THE BODY CAN EXPRESS SUCH THINGS AS CHARACTERIZATION, ACTIVITIES, FEELINGS
EXPRESS ORIGINAL, CREATIVE IDEAS AND FEELINGS THROUGH MOVEMENT
EXPRESS SIMPLE CHARACTERIZATION THROUGH MOVEMENT.
EXAMPLE:
GRADES 1-2
A tambourine creates different rhythmic patterns to which children move/respond.
GRADES 3-6
In small groups, children create rhythmic movement patterns to a sound stimulae. They incorporate scarves attached to wrists as part of the pattern.
EXAMPLE:
GRADES 1-2
Children move to a drum beat. At signal, change body shape to illustrate emotion (anger, happiness, fear).
GRADES 3-6
Children work out a sequence of three movements to illustrate one emotion (excitement, despair).
EXAMPLE:
GRADES 1-2
Individually, children respond through movement as the teacher reads a poem.
GRADES 3-6
Children create a movement sequence based on a poem. Poem may or may not be read during the interpretation.
EXAMPLE:
GRADES 1-2
Each child explores the movement of a particular circus animal then joins the others in creating a parade. Carnival music can be used.
GRADES 3-6
Children create personal clowns. They begin by exploring alternative (funny) walks. Carnival or "funny" (moog) music can be used as stimulae.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 4: "Creating with Pantomime", pp. 113-156)

Elementary Physical Education Curriculum Guide. Edmonton: Alberta Education, 1983.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

GLOSSARY

Body Awareness

Movement of the body in and through space, or "what" the child can do.[1]

Effort

Working with, and gradually gaining control over, the motion factors: time, space, force, flow; "how" children can move.[1]

Space

"Where" the child can go in space, moving at high medium, and low levels in all directions in space.[1] The area within which one works.

Relationship

Working with others, such as a teacher or a partner, or as a member of a group; learning about the concept of relationship includes the interaction among the different parts of the body as it moves.[1]

[1]Russell, Joan. Creative Dance in the Primary School. London: Macdonald and Evans, Ltd., 1980.

EVALUATION

Physical Aspects

Does the child:

- demonstrate different ways of moving?
- control different body parts?
- explore surrounding space safely and creatively?
- respond to rhythm from a variety of stimuli?

Social, Emotional, Intellectual Aspects

Does the child:

- recognize simple characterization through movements?
- interpret simple characterization through movements?
- compare movement in working with a partner or small group?
- revise movements after discussion within group?
- analyze and reflect on a performance or presentation?

MIME

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - MIME
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

MIME

is a silent art form which uses the body as the instrument of communication. It involves careful and sensitive observation of humans in their environment and the translation of observations, ideas and feelings into movement and gesture.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● learn to express oneself physically and imaginatively through movement and gesture	----------→		

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SKILLS

GRADES

THE CHILD SHOULD: 1 - 2 3 - 4 5 - 6

- observe and study the animal kingdom, the size, shape and weight of animals and the ways they move and react to their environment (animal mime) ---------->
- explore the weight, shape, size texture and resistance of objects in order to develop insights into the ways humans contribute to their society (occupational mime) ---------->
- observe and study the differences and similarities of human beings through exploration of feelings and emotions, and physical characteristics (character mime) ---------->
- learn to communicate feelings and ideas which cannot be expressed adequately in words (abstract mime) ---------->
- investigate physical comedy through examination of the allied art of clowning ---------->
- develop an understanding and appreciation for an art form ---------->
- apply mime skills to learning situations ---------->

PLANNING FOR MIME

Before your children begin to work in the area of *MIME* they should have participated in dramatic play, structured dramatic play and movement activities. Each mime class should begin with physical and imaginative warm-ups.

If you are integrating mime into other subject areas, it is necessary to provide the children with the skills previous to the integrated experience. You will notice that the sample mime lessons use the same basic material or content and that the focus and the objectives differ depending upon the desired learning outcomes. Mime is a fascinating and challenging art form and one to which children incline naturally.

Its value lies in the fact that it aids in the development of the child's observation and imaging skills -- skills basic to reading and writing. Mime also integrates well with other forms of expression such as story-telling, choric drama, puppetry, readers' theatre, and story theatre Music is often used to structure or enhance mime activities.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979. (Chapter: Movement, mime, signals and signs")

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 4: "Creating with Pantomime", pp. 113-156)

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983. (pp. 33-38)

MIME SEQUENCE

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Expressive and Imaginative Movement	- Physical and imaginative movement of hands, head and shoulders, feet and whole body. Spacing, pacing, levels explored	- Maintain/Expand - Making still and moving animate and inanimate shapes with the body. - Exploring patterns and pathways of movement.	- Maintain/Expand - Maintain/Expand - Maintain/Expand - Learning to use the face and eyes expressively to enhance movement. - Developing fluency of movement and gesture.
Animal Mime	- Observation and exploration of movement of animals in relation to shape, size and weight.	- Maintain/Expand - Investigating animals within their environments. - Investigating and communicating animals' reactions to other animals, to man, to the seasons.	- Maintain/Expand - Maintain/Expand - Maintain/Expand - Using animal mime as a bridge to character development.

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Abstract Mime	- Exploring physical communication of feelings through movement situations --▶	Maintain/Expand -----▶	- Maintain/Expand
		- Exploring physicalization of basic human emotions through movement and gesture. -----▶	- Maintain/Expand
			- Using the senses to explore emotions. - Using emotions to develop character.
Clown Mime	- Exploring clown movements in relation to physical size, shape and weight. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
	- Experimentation with makeup design and application. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
		- Investigation of clown character types. -----▶	- Maintain/Expand
		- Creating masks for clown character types. ---▶	- Maintain/Expand
		- Introduction to the history of clowning. -----▶	- Maintain/Expand
			- Using props as an aid to development of clown characters. - Using sound and music as an aid to enhancing clown routines.

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Occupational Mime	- Observation of real objects used by man in work and play leading to creation and communication of shape size, weight and use of imaginary objects.	- Maintain/Expand - Placement of objects using fixed point and focus. - Investigating resistance of objects. - Using mimed objects to communicate the reality of occupation.	- Maintain/Expand - Maintain/Expand - Maintain/Expand - Maintain/Expand - Developing physical and emotional attitudes to objects. - Physicalization of objects/becoming the object. - Creating and communicating environment through mimed use of objects.
Character Mime	- Observation of the ways in which people move and communicate with each other.	- Maintain/Expand - Using parts of the body to add in building character. - Exploring how feelings can be used to build character.	- Maintain/Expand - Maintain/Expand - Maintain/Expand - Exploring character in different situations and environments. - Using objects as an aid to building character.

MIME SKILLS - The student will develop competency in:

	GRADES 1/2	GRADES 3/4	GRADES 5/6
Appreciation of Mime as an art form	- Observing mime shows or films.	- Maintain ----▶	- Maintain/Expand ----▶
	- Learning how to contribute to pre- and post-performance discussions. ----▶	- Maintain/Expand ----▶	- Maintain/Expand ----▶
	- Acquiring audience skills. ----▶	- Maintain/Expand ----▶	- Maintain/Expand ----▶
		- Introductory history of the art form. ----▶	- Maintain/Expand ----▶
			- Developing skills in constructive criticism.

GLOSSARY

Mime

A silent art form which uses the body as the instrument of communication. It involves careful and sensitive observation of man in his environment and the translation of observations, ideas and feelings into movement and gestures.

Animal mime

The miming of the size, weight and shape of animals and the ways they move and react to their environment.

Occupational mime

The miming of the objects used by man in work and play.

Character mime

The miming of the physical characteristics of another person and the ways in which he or she communicates to others.

Abstract mime

Miming which gives shape and movement to feelings and ideas.

Fixed point

Maintaining a consistency of the positioning of imagined objects and in a mime.

Focus

Concentration by looking at an object and maintaining a consistency of distance and direction.

Resistance

The force required to put an imagined object into motion.

Scenario

The outline of sequence of actions performed in a mime.

Polishing

A rehearsal process of refining and sharpening the execution and sequence of events of a mime.

EVALUATION

Does the child:

- understand that mime is a way to communicate without using words?
- create the illusion that things have weight?
  shape?
  size?
  texture?
  resistance?
- internalize observations of people and create believable characters?
- express feelings and emotion with sensitivity and understanding (empathy)?
- demonstrate an ability to give form and shape to ideas (sequence)?
- work with concentration and focus alone?
  with others?
- appreciate work performed by self and others?
- offer constructive and responsible criticism?
- apply knowledge of the art form to express ideas and concepts in other subject areas?

CHORAL SPEECH

CONTINUUM OF CHILD GROWTH IN DRAMA

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  - CHORAL SPEECH
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

CHORAL SPEECH

is the art of interpreting literature as a group and communicating that interpretation.

SKILLS	GRADES
THE CHILD SHOULD:	1 - 2 / 3 - 4 / 5 - 6
GENERAL SPEAKING SKILLS	
● develop the following vocal skills:	
- recognize and reproduce the articulated sounds of standard Canadian speech	----------▶
- speak clearly	----------▶
- speak with ease	----------▶
- speak expressively	----------▶

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- speak with energy	----------▶		
- speak with an appreciation of the flexibility of the voice as an instrument	----------▶		
- learn concepts of pitch, pace, pause, rate, intensity, volume	----------▶		
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	----------▶		
- express mood	----------▶		
- explore natural rhythm	----------▶		
- phrase for meaning	----------▶		
- colour individual words	----------▶		
- develop skills of presentation by becoming aware of the importance of face, voice and body	----------▶		
● develop appreciation for enjoyment of literature	----------▶		
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	----------▶		
● develop language skills through the language processes of speaking, listening, writing and reading	----------▶		
SPECIFIC CHORAL SPEECH SKILLS			
● listen to self and others	----------▶		
● blend the voice with others	----------▶		
● respond to cues given by leader	----------▶		

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● speak: in unison	----------▶		
antiphonally		----------▶	
cumulatively		----------▶	
solo lines		----------▶	

Preparing for Choral Speech

PLANNING FOR CHORAL SPEECH

CHORAL SPEECH, one of the focuses on "Speaking" in the Continuum of Child Growth in Drama, is a method which can be used daily in the classroom as a teaching device. It can assist children in speaking more clearly, freely and expressively. Through its use, students can grow in love of good literature and in personal self-confidence in speaking. It is defined in the guide as "the art of interpreting literature as a group and of communicating that interpretation" (see page 74). One might also define it as:

- a group of many voices trained to interpret orally prose and poetry as one beautiful voice;
- the modulated, restrained, realistic, sincerely spoken, rhythmic interpretation of prose and poetry;
- group re-creation.

Needs of Teachers of Choral Speech

1. Vitality, an enthusiam that is contagious (take vitamin pills).
2. Love of poetry, have studied the materials and know the mood.
3. Some knowledge of voice and diction. Know how to analyze poor reading and be ready to suggest corrections to improve voice.
4. Some skill in reading. Inspire group to read well by doing some reading for them.
5. Patience. Don't be afraid of drill, of mistakes, of some poor sounds. Do it again but have fun doing it.
6. A sense of rhythm. Feel the beat, use hands and arms to pull that rhythm from the students. Don't stress the rhythm but don't ignore it.
7. Ability to lead without demanding imitation. There naturally will be a pick-up of voice and inflection, but don't demand that the interpretation be yours. The younger groups will have to be last, will need direction, but don't force interpretation on the group.
8. Courage. It gets easier as you do it.

Testing of Voices

Some say this step is not necessary for weeks. Some leaders never test or divide the voices in using choral speech in the elementary grades. However, if you do wish to do some divided voice work, give some very simple lines of nursery rhymes and listen to the quality of the voice. Your ear will begin to detect slight differences in vocal placement. Here also you will begin to hear faulty vowel and consonant formation, to see rigid jaws, and to be aware of tight lips. All of this will assist in choosing the tongue twisters which will be used for drill in following weeks.

Useful Exercises

Breathing:

Take a deep breath, as if about to yawn or sigh. If you breathe naturally, the walls of the torso will expand in a lateral spread just above the waist line -- at sides, front and back. The level of upper chest and shoulders should not be raised.

Now completely expel the breath, as in a deep sigh. The level of upper chest and shoulders should not lower with exhalation of breath.

Repeat inhalation and exhalation several times, until you sense the free movement of the lower torso walls, which will spread outward when breath is taken in, and gently fall back to neutral position when breath is expelled. This is the "panting" breath.

In trying to breathe deeply do not pack the lungs by drawing in the greatest possible volume of air. The important thing is to energize the heavy muscles of the lower torso, which support and control the breath whenever vocal tone is being made. Establish the habit of taking a deep breath with activity of muscles in the lower torso, and you will automatically take in a sufficient volume of air.

Jaw Release:

The jaw must learn to drop passively, without any rigidity, in order to have good vocal tone. Most people push the jaw downward instead of letting it drop.

Repeat the syllable "Yah" as indicated on monotone pitch: then with ascending and descending inflections:

(Watch in a mirror. Make sure that the jaw, not the tongue, is moving to form the syllable "Yah".)

(Bring teeth lightly together at start of each syllable, then let jaw drop with an extremely released feeling.)

Yah, Yah, Yah, Yah, Yah, Yah, Yah! Repeat five or six times.

Tongue Release:

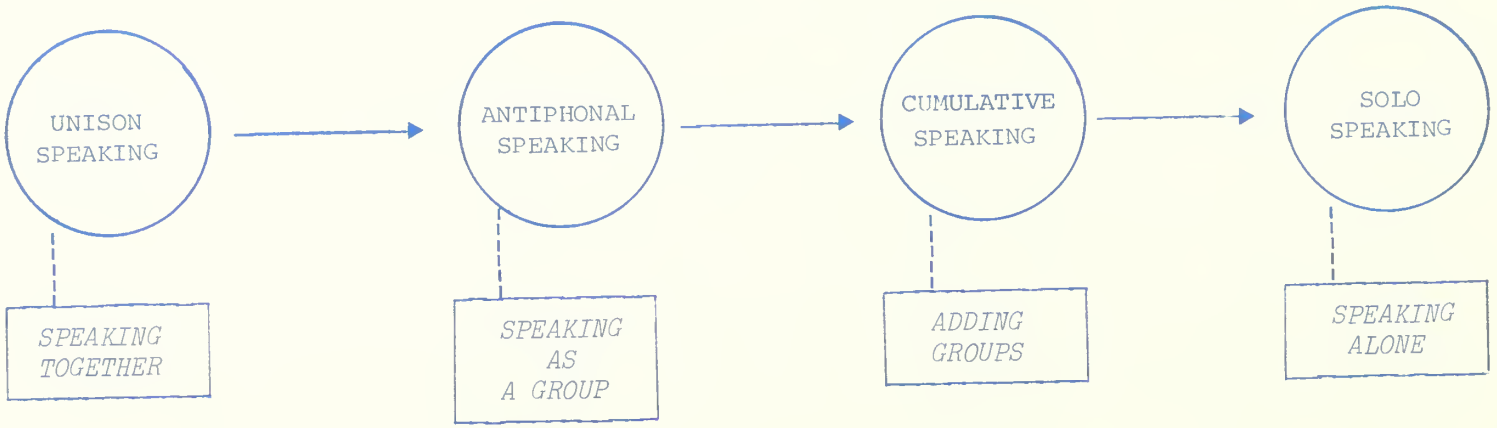
A flexible tongue, free from rigidity, is absolutely essential for good vocal tone and language articulation. No movement of the jaw, tip of tongue touching roof of mouth behind front upper teeth at beginning of syllable, and falling to floor of mouth for the Ah vowel.

Lah, Lah, Lah, Lah, Lah, Lah, Lah, Lah . . . . . .

Popular Tongue-Twisters

1. Betty Balta bought a bit of better butter to make her batter.
2. "Round and 'round the rugged rock the ragged rascal ran."
3. A big blue bug bit a big black bear.
4. How much wood could the woodchuck chuck, if the woodchuck could chuck wood? The woodchuck would chuck all the wood he could chuck if the woodchuck could chuck wood.
5. The skunk thunk the stump stunk but the stump thunk the skunk stunk.
6. Fine white wine vinegar with the veal.
7. She sells seashells at the seashore; the shells she sells are seashells.
8. What whim led White Whitney to whittle, whistle, whisper, and whimper near the wharf where a floundering whale might whirl?
9. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of this thumb, see that thou, in sifting a sieve full of unsifted thistles thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.
10. Betty Batter bought some butter. "But," said she, "this butter's bitter. If I put it in my batter, it will make my batter bitter." So she bought some better butter, and she put the better butter in the bitter butter, and made the bitter batter better.
11. The old cold scold sold a school coal scuttle.
12. Peter Piper picked a peck of pickled peppers. Did Peter Piper pick a peck of pickled peppers? If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?
13. I saw Esau kissing Kate. Fact is we all three saw. I saw Esau, he saw me, and she saw I saw Esau.
14. Thirty-thousand thoughtless boys thought they'd make a thundering noise; so with thirty-thousand thumbs, they thumped on thirty-thousand drums.
15. A tutor who tooted the flute
    Tried to tutor two tooters to toot.
    Said the two to the tutor,
    "Is it harder to toot or
    To tutor two tooters to toot?"
16. Tip of the tongue tip of the tongue tip of the tongue
17. Zinty Tinty, Two penny Bun!
    The cock went out to have some fun.
    He has some fun, he beat the drum --
    Zinty Tinty, Two penny Bun!

CHORAL SPEAKING SEQUENCE (GRADES 1-6)



STAGES FOR SHARING

GLOSSARY

The Unities in Choral Speech:

Antiphonal

Speaking as a smaller group (e.g., light voices, medium voices, dark voices or girls' voices/boys' voices).

Articulation

Speaking together, not rushing or dropping consonants.

Cumulative

Gradual building of sound (e.g., one voice, then four voices, then ten voices, then the whole group).

Direction

The signals given by the leader to draw the group to blended interpretation. These signals may be given by hand, shoulders, face or whole body.

Feeling

Sensitively reacting to the words together as a group.

Inflection

Change of pitch on syllable, vocal glide, run-on lines, rhythmic pause at ends of lines.

Pace

Maintaining the same speed of movement in speech.

Pause

A brief stop or hesitation in speaking to add meaning or expression.

Pitch

Blending of voices, ears alert to the tone of those voices near, variety within unity.

Solo

A single voice interpreting a word or a line or a stanza.

Thought

All understanding the poem to mean the same thing, brought about by discussion, not imposition.

Unison

Speaking together as a whole group.

References:

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983. (Choral Reading, pp. 169-171)

Refer to language arts teacher's reference texts.

EVALUATION

Attitude of the Student

Cooperation with leader

Does the student:

- focus on leader?
- attempt to follow directions?
- engage in activity with a seriousness of purpose?
- participate with enthusiasm?

Cooperation with the group

Does the student:

- speak with the smaller group blending the voice so it is not heard over others?
- take part in discussion?
- contribute to the group uncovering of the poem's meaning?

Voice of Individual Student

Does the student:

- articulate clearly?
- pronounce words correctly?
- project well?
- adjust voice to selection volume, tone and interpretation?
- blend the voice with others?

Body of Individual Student

Does the student:

- adjust facial expression to selection?
- adjust body response?
- use sustained eye contact?

Selection as Performed by the Group

Was there a gradual growth in sound?

in meaning?

Did it become smoother with practice?

Did individual or character voices become more distinct with practice?

Was the articulation clear?

Was the pace improved with practice?

STORYTELLING

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  - choral speech
  - STORYTELLING
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

STORYTELLING

is the relating of a narrative which may or may not be original. The recreation of the story is as if it were spontaneously happening. It deals with such things as character, language and situation.

SKILLS — GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------►		
- speak clearly	----------►		

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SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
- speak expressively	----------→		
- speak with energy	----------→		
- speak with an appreciation of the flexibility of the voice as an instrument	----------→		
- learn concepts of pitch, pace, pause, rate, intensity, volume	----------→		
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	----------→		
- express mood	----------→		
- explore natural rhythm	----------→		
- phrase for meaning	----------→		
- colour individual words	----------→		
- develop skills of presentation by becoming aware of the importance of face, voice, and body	----------→		
● develop appreciation for enjoyment of literature	----------→		
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	----------→		
● develop language skills through the language processes of speaking, listening, writing and reading	----------→		
SPECIFIC STORYTELLING SKILLS			
● develop and extend the ability to recall and sequence events	----------→		
● develop an awareness and understanding of differentiation of character within the story	----------→		
● apply storytelling skills to other areas of study	----------→		

PLANNING FOR STORYTELLING

For centuries, people communicated by word of mouth. The storyteller carried culture from one place to another. This was literature in the oral tradition.

STORYTELLING is the art of giving life to words by employing expression, sound, pacing and moments of quiet. It is an act of sharing. Therefore, consideration must be given to both content and the means by which it is communicated in this dramatic form of expression.

Characteristics of a Good Storytelling Story

1. Stimulates the imagination of the listener.
2. Is of interest to the audience.
3. Is an appropriate length, i.e., the younger the audience, the shorter the story.
4. Includes characters and events with which the audience can identify.
5. Includes usually three to four main speaking characters who speak natural dialogue.
6. Includes use of such conventions as: repetition, rhythm, alliteration and rhyme.
7. Includes a quick beginning, simple plot, sufficient conflict to create action, a definite climax and satisfying conclusion.

Preparing the Story

Become familiar with:

plot - outline and be able to visualize the sequence of events

characters - understand them

flavor of the language - memorize only repeated phrases, chants, songs; implies the use of a rich vocabulary and an enjoyment of words and language patterns

Telling the Story

1. Relate the incidents in the correct sequence building to a climax.

2. Make the characters come alive and differentiate between the characters by voice, gesture or posture.

3. Create a mood, e.g., scary, lost, funny.

4. Use interesting speech patterns, i.e., vary volume, pitch, rate, tone and pause.

5. Use verbal or mechanical sounds to accompany the telling.

6. Use gesture, facial expression and other non-verbal expressions to reinforce the verbal message.

7. Employ visual aids to enhance the telling.

Teaching Hints

Teacher Preparation

Before beginning a unit on Storytelling, it is advisable that a teacher work through the units under Moving and Choral Speech. In order to provide models of good storytelling and to develop his or her own storytelling skills, the teacher should practice and rehearse telling stories before presenting to the children. A tape recorder is an invaluable tool in preparing for story-telling.

Setting Purposes

Selecting Appropriate Materials

The teacher should set purposes and objectives for which the story is to be told and select stories which will be of interest to the children. A well-stocked library shelf is indispensible. A collection of mounted photographs of people engaged in a variety of activities and expressions is a good source in storytelling, especially for later in the unit when children create their own stories. Tape recorders, music, films and personal experiences can all be incorporated in storytelling either to stimulate original narratives or to enhance the oral presentations.

1. Establish a routine for speaking classes, e.g., students clear room, find own space and then begin "shaking out" different parts of the body.

2. Provide a physical, mental and vocal warm-up for every lesson (about 1/4 to 1/3 of class time).

3. Include listening exercises in the warm-up.

4. Allow discussion for evaluation as well as written self-evaluation.

5. Use the tape recorder.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

(Chapter: "Words, games, stories and tales", pp. 17-32)

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

(See Chapter 7: "Story Telling with Young Children" for rationale, choosing material, presentation and excerpts to use in the classroom. See also page 236 of appendix for list of resource books and articles for the storyteller.)

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976. (pp. 68-69)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

("Storytelling", pp. 172-175)

Note: Check language arts teacher reference books for possible sources of storytelling information.

STORYTELLING SEQUENCE (GRADES 1-2)

1
(a) Teacher provides a model of good storytelling by telling a story.

(b) Teacher tells story; children echo recurring phrases or teacher tells story and children complement the telling with their own sound effects.

2
Teacher leads children through retelling of familiar stories.

3
Children tell stories just heard or relate personal experiences.

4
Teacher provides beginning of story and children make up their own endings with a partner.

5
Children practice telling familiar stories to each other.

6
Provided with a stimulus, children make up their own story and share with a partner.

7
(a) Provided with stimulus partners collaborate to make up one story.

(b) Provided with two stimuli, partners collaborate to make up one story.

8
Children share stories with other partners.

9
(a) Children share stories with whole group, if they are ready.

(b) Children tape stories and class listens, if they are ready.

STORYTELLING SEQUENCE (GRADES 3-4)

1
(a) Teacher provides a model of good storytelling by telling a story.

(b) Teacher tells story and children complement the telling with their own sound effects.

2
(a) Teacher encourages discussion on the elements of a good story.

(b) Teacher encourages discussion on the art of storytelling

3
(a) Children are given a story which is out of sequence and have to find the logical order.

(b) Teacher leads child through a series of exercises and games on sequencing, recalling, inventing (e.g., group story-telling.

4
Teacher provides either beginning, middle or ending of the story and children create the missing components.

5
Children practice telling familiar stories to each other.

6
Provided with a picture, object or some stimulus, children make their own story and share it with a partner.

7
(a) Give small group an open-ended story to complete.

(b) As in #6 with a small group.

8
In pairs or small groups, create story with sound effects and tape.

9
Children share their efforts with total group if they are ready.

STORYTELLING SEQUENCE (GRADES 5-6)

1
Students are introduced to storytelling models, e.g., teacher, tape, record or videotape.

2
Students are introduced to the principles of the art of storytelling while practising storytelling.

e.g., - elements of a good story
- storytelling techniques

3
Students practise storytelling

(a) recall and retell well known stories
- in pairs
- in small groups

(b) provided with a stimulus, e.g., picture, object, students create own stories to tell
- individually
- with a partner
- in small groups

(c) students complete open-ended stories in small groups

(d) students create stories with sound effects and tape, in pairs or small groups

(e) students tell story to varied audiences, e.g., grade one class

NOTE: As students gain experience and proficiency, increase and vary the audience.

GLOSSARY

Differentiation of Character

Knowing the separate qualities of each character in a story.

Elements of a Story

Separate parts of a story which together make the whole: character, plot, setting.

Model of Good Storytelling

The storyteller provides the example: enthusiasm, vocal presentation, physical animation.

Open-ended Story

An unfinished story with many possibilities.

Plot Structure

The through-line of action: beginning, middle, end.

Recalling and Sequencing Events

Retelling the events of the story in the correct order.

Sound Story

A series of sounds which tell a story or a narrative created through sounds alone.

Stimulus

Provides a starting point/motivation for storytelling: picture, object, music, prose, poetry.

EVALUATION

Is the selection:

- appropriate for the audience?
- appropriate for the time?

Does the voice have the following qualities:

- pleasant quality, natural?
- flexible, expressive pitch?
- suitable rate?
- adequate volume?
- distinct articulation?
- appropriate voice characterization?

Does the language include:

- appropriate words?
- correct grammar?

Does the presentation include:

- an introduction that captures the audience's interest?
- colorful descriptions?
- a logical development of ideas?
- distinct characterizations?
- expressive dialogue?
- a created mood?
- a climax build?
- a good closure which gives it a sense of finish?

Is the storyteller:

- enthusiastic?
- poised, relaxed?
- using gestures, body action and facial expression to enhance telling?
- maintaining eye contact with audience?
- sensitive to audience response? e.g., waited for laughter to subside

DRAMATIZATION

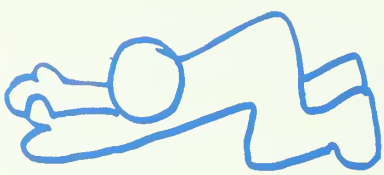
CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - DRAMATIZATION
    - puppetry
    - choric drama
    - readers' theatre
    - story theatre
    - playmaking
    - group drama



DRAMATIZATION

is an activity in which children are guided to improvise an informal drama from a story or poem.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● develop role-playing skills:			
- accept role playing as a positive learning experience	----------▶	----------▶	----------▶
- take on the attitude of another	----------▶	----------▶	----------▶
- assume the physical attributes of another	----------▶	----------▶	----------▶

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- emphasize the situation of another	----------→		
- utilize role play as a problem-solving tool	----------→		
● recognize and use dramatic form:			
- appreciate and utilize the possibilities of a story line in sequence	----------→		
- recognize and incorporate structure, i.e., beginning, middle, and end	----------→		
- respond in language appropriate to different situations	----------→		
- recognition of dramatic elements, i.e., conflict, tension, resolution, characterization, environment	----------→		
● develop an appreciation of the art form of acting out literature	----------→		
● be motivated to extend the dramatization experience into other subject areas	----------→		

PLANNING FOR DRAMATIZATION

Choosing a Story

Characteristics of a story which make it suitable to dramatize:

- theme suitable to students' age
- interesting but simple plot line
- incidents can be grouped into scenes
- vital characters with whom children can identify (2-6 characters)
- detailed dialogue is *not* emphasized.

A suggested sequence of stories to choose for dramatization:

familiar nursery rhymes
fairy and folk tales
legends and myths
contemporary stories
original works

Grades 1-2

Younger children are more interested in action; therefore, dramatization usually is more faithful to the narrative provided because it acts as a "confirmation of experience". But certainly many stories and characters may be used to stimulate extended dramatic experiences.

Stabler, Tom. Drama in Primary Schools. London: Macmillan Education Ltd. (Schools Council Publication), 1978. (p. 134)

Grades 3-4

Older students become more interested in motivation as they begin to perceive the psychological. Therefore, a story may be taken beyond dramatization as it "yields its content, characters, and issues for children to work upon and extend."

Stabler, Tom. Drama in Primary Schools.

Preparing the Story

The teacher must know the story and be able to isolate the components within the story:

characters

- Exploration of character's movement and actions, emotions and motivations.

- What pair and group role-play encounters can be enacted?

scenes or episodes

- How many scenes are contained within the plot?
- Can related scenes be explored, e.g., what happened before the story? What if the character was put in another setting? What if the plot happened in a different time?

themes or ideas

- The needs of the students or program will determine the focus.

Strategy for Enactment

Grades 1-2:

Teacher narrates story while students mime activities as individuals, in pairs or small groups.

Grades 3-6:

Teacher prepares directions to guide independent work

- role-playing scenes
- creating tableaux of scenes
- guiding class in determining the scenes contained in the story

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 5: "Exploring with Words", pp. 156-167)

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (pp. 121-134)

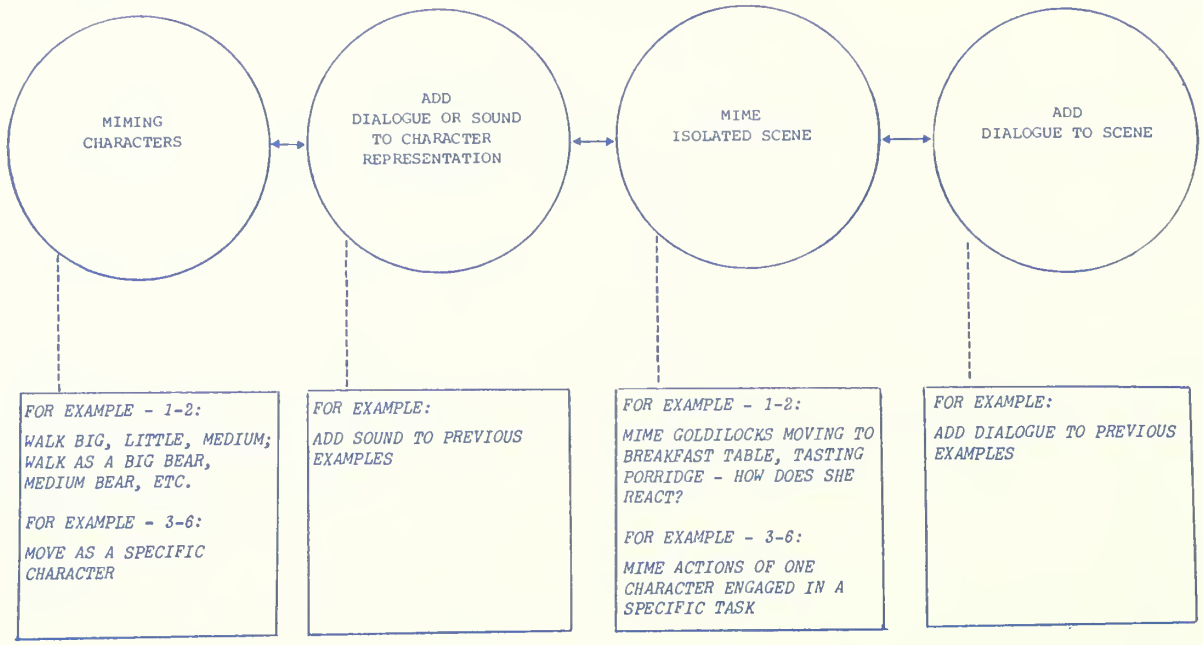
Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983. (Chapter 5: A Suggested Sequence of Creative Drama", pp. 112-155)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

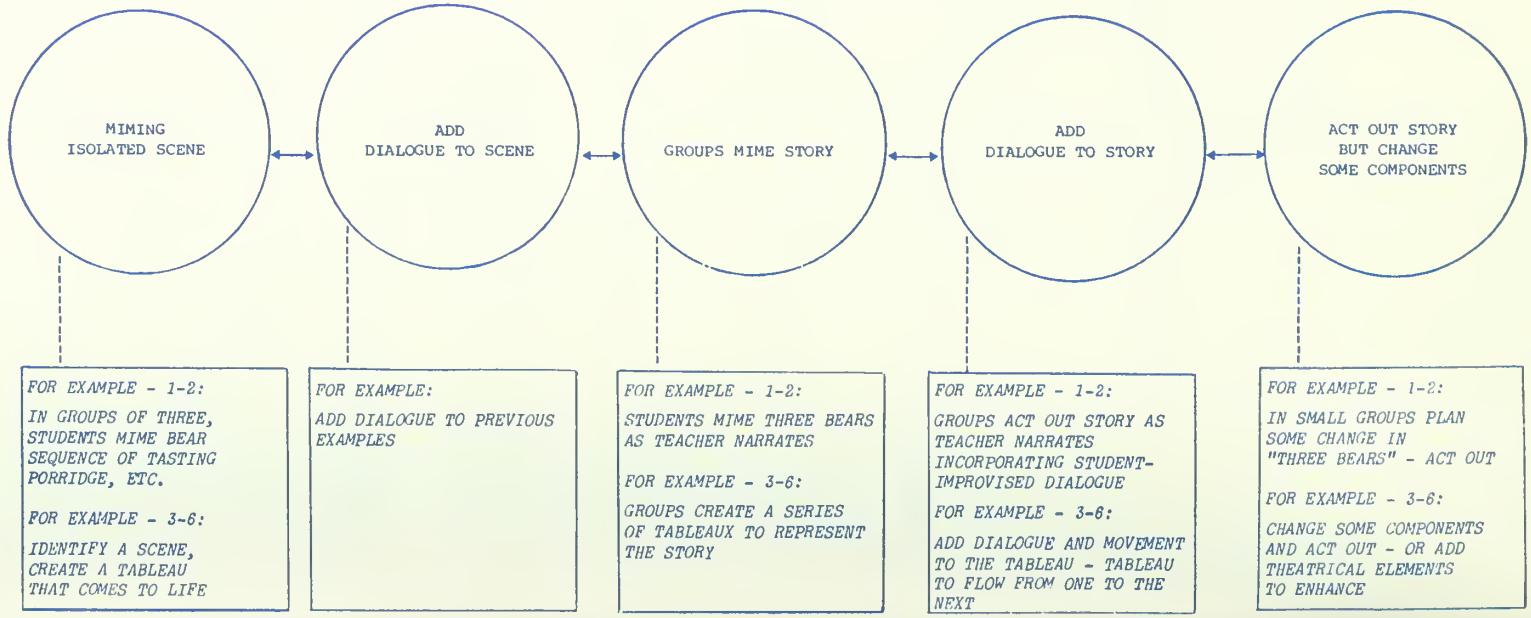
DRAMATIZATION SEQUENCE

EXAMPLES: THREE BEARS (GRADES 1-2)
GENERAL (GRADES 3-6)

Individual Experiencing


MIMING CHARACTERS
ADD DIALOGUE OR SOUND TO CHARACTER REPRESENTATION
MIME ISOLATED SCENE
ADD DIALOGUE TO SCENE
FOR EXAMPLE - 1-2:
WALK BIG, LITTLE, MEDIUM; WALK AS A BIG BEAR, MEDIUM BEAR, ETC.
FOR EXAMPLE - 3-6:
MOVE AS A SPECIFIC CHARACTER
FOR EXAMPLE:
ADD SOUND TO PREVIOUS EXAMPLES
FOR EXAMPLE - 1-2:
MIME GOLDILOCKS MOVING TO BREAKFAST TABLE, TASTING PORRIDGE - HOW DOES SHE REACT?
FOR EXAMPLE - 3-6:
MIME ACTIONS OF ONE CHARACTER ENGAGED IN A SPECIFIC TASK
FOR EXAMPLE:
ADD DIALOGUE TO PREVIOUS EXAMPLES

Pair or Small Group


MIMING ISOLATED SCENE
ADD DIALOGUE TO SCENE
GROUPS MIME STORY
ADD DIALOGUE TO STORY
ACT OUT STORY BUT CHANGE SOME COMPONENTS
FOR EXAMPLE - 1-2:
IN GROUPS OF THREE, STUDENTS MIME BEAR SEQUENCE OF TASTING PORRIDGE, ETC.
FOR EXAMPLE - 3-6:
IDENTIFY A SCENE, CREATE A TABLEAU THAT COMES TO LIFE
FOR EXAMPLE:
ADD DIALOGUE TO PREVIOUS EXAMPLES
FOR EXAMPLE - 1-2:
STUDENTS MIME THREE BEARS AS TEACHER NARRATES
FOR EXAMPLE - 3-6:
GROUPS CREATE A SERIES OF TABLEAUX TO REPRESENT THE STORY
FOR EXAMPLE - 1-2:
GROUPS ACT OUT STORY AS TEACHER NARRATES INCORPORATING STUDENT-IMPROVISED DIALOGUE
FOR EXAMPLE - 3-6:
ADD DIALOGUE AND MOVEMENT TO THE TABLEAU - TABLEAU TO FLOW FROM ONE TO THE NEXT
FOR EXAMPLE - 1-2:
IN SMALL GROUPS PLAN SOME CHANGE IN "THREE BEARS" - ACT OUT
FOR EXAMPLE - 3-6:
CHANGE SOME COMPONENTS AND ACT OUT - OR ADD THEATRICAL ELEMENTS TO ENHANCE

NOTE: Often it is easier to have older students begin with the pair or small group experiences because they feel more secure working with a peer.

EVALUATION

Story enactment

Was the story clearly communicated through action?

Was the story presented in sequence?

Were the beginning and ending clearly defined?

Was the climax appropriately highlighted?

Characterization

Were characters easily distinguishable?

Were physical, emotional and intellectual attributes of characters portrayed?

Dialogue

Was dialogue necessary, clearly stated, expressive?

If tableau was used

Did participants remain absolutely still/frozen?

Were eyes and bodies focused in such a way that character, emotions and relationships were represented?

Was an "action" shot represented?

Was the use of levels, i.e., high, middle and low, effective?

Were body positions effective?

PUPPETRY

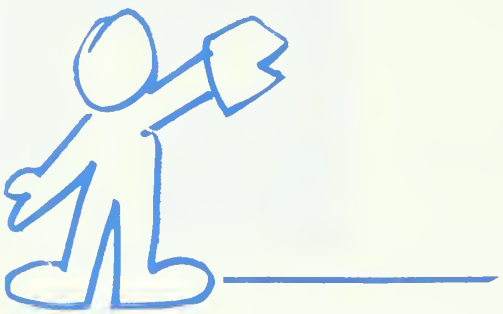
CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama



PUPPETRY

is an art in which an inanimate object is given the appearance of life by manipulation.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● become aware of the puppet as a communicative medium:			
- by moving as a puppet	----------→		
- by moving another as a puppet	----------→		
- by constructing a simple puppet	----------→		

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● apply skills of moving to puppetry:			
- by experimenting with puppet manipulation	----------▶		
- by exploring and creating various environments through which the child can move the puppet	----------▶		
● apply skills of speaking to puppetry:			
- by communicating through the puppet as an extension of self		----------▶	
- by responding to another puppet creating dialogue		----------▶	
● apply dramatization skills to puppetry:			
- by creating character for a puppet		----------▶	
- by creating an environment in which the character will react		----------▶	
- by expressing feelings as a puppet		----------▶	
- by working with others to create a puppet story		----------▶	
● appreciate the complexities of a puppet performance:			
- by sharing his or her own puppet scene/episodes/play			
with each other	----------▶		
with other groups in the class		----------▶	
with other classes			--------▶

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- by viewing other puppet performances, i.e., student or professional	----------▶		
- by learning about the history and types of puppets and puppetry		----------▶	
● apply the skills of puppetry to other subject areas	----------▶		

A Variety of Puppets

PLANNING FOR PUPPETRY

Before beginning a *PUPPETRY* unit, the teacher is advised to work first through a unit on dramatic movement and storytelling.

A teacher who has the students create a puppet during one lesson and produce a puppet play during the next can expect the construction and manipulation to be at a low level.

Strategy

Introduction

The teacher uses puppets to tell a story, read to the children or talk to the children.

Display visuals of puppets or cartoon characters that show various facial features.

View puppet plays by visiting puppetry groups.

Invite a local puppetry artist to visit.

Discuss the history of puppetry.

View films or videos which use puppets.

Construction

Consider the age level of the children (grade one students asked to create a marionette will be frustrated).

Spend a lot of time motivating prior to construction.

Use step-by-step directions to construct the puppets.

Start by building simple puppets (e.g., paper bag puppet) first, then work to complex puppets (e.g., molded head).

Do not feel all puppets must take on the human or animal form.

Puppets should have large, colorful three-dimensional features.

Attach light moveable objects to represent certain puppet features.

Puppets can be small to fit on the fingers (finger puppets) or so large that a team of students would be required to work one (life-size puppets).

Note:

Have the children create their own puppets. Do not use pre-made or patterned puppets. Children have many imaginative ideas and can construct a simple puppet within a thirty-minute period. The children take a great deal of pride in the puppet they create and learn to respect puppetry as an art form.

Manipulation

Have the children create a history for their puppet (its name, age, where it lives, what it likes to eat, etc.).

Explore a variety of voices for the puppet to find the one that fits.

Assign tasks to explore various ways to make the puppet move (solo/pairs/group work).

The teacher can bring out the character of each puppet by talking to the puppets.

Have the children project their voices (see unit on choral speech).

Encourage the children to make use of all their puppet -- do not let part of the puppet be hidden from view.

In pair or group work, the puppets should have contrasting voices and ways of moving.

In pairs or groups, the puppets should be still when not talking.

The Stage

Puppetry can take place anywhere -- no stage is required.

If you need a stage, use a table on its side, a shipping box, or a doorway.

Use found objects to create a setting for the puppets to explore.

Scripting a Puppet Play

Work through a unit on playmaking first.

Have two puppets meet for the first time. The teacher can interview the puppets.

Three puppets meet with a problem; the solution to the problem is the END of the play.

Three puppets meet and explore a setting.

Three or four puppets meet in a setting where they encounter a problem. The solution to the problem is the END of the play.

Remember

A performance does not necessarily mean performing in front of the entire class; one group sharing with another works extremely well.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (pp. 167-172)

Jenkins, Peggy Davison. The Magic of Puppetry: A Guide for Those Working with Young Children. New Jersey: Prentice-Hall Inc., 1980.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (pp. 176-184)

PUPPETRY SEQUENCE (GRADES 1-2)

1

(a) Children move fingers as a puppet - add a voice.

(b) Children move body as a puppet (string/marionette).

2

Children move another as a puppet (string/marionette).

3

Children move another as a puppet (string/marionette) - relate with another pair through movement.

4

The child will experiment, expressing a feeling (emotion) as a puppet.

5

Child creates a simple puppet and uses it to explore the environment.

6

Children create simple puppets. In pairs they use them to explore the environment.

7

Child creates a simple puppet then develops a character for the puppet by experimenting with movement and speech.

8

In pairs, children act out puppet scenes.

9

In groups, the children act out the solution to an imagined problem (beginning, middle, end) with their puppets.

PUPPETRY SEQUENCE (GRADES 3-4)

1

The children move their own bodies as puppets, concentrating on stillness/movement.

2

The child moves another child as a puppet (string/marionette), concentrating on body awareness.

3

The child moves another child as a puppet (string/marionette), relates with another pair through movement and voice.

4

The children will experiment expressing a feeling (emotion) through movement and simple masks.

5

The child creates a simple puppet and explores different ways of moving the puppet. The teacher can side coach, suggesting movements.

6

Children create simple puppets. In groups (of four), the children use them to explore an environment (setting) which they have created. Encourage interaction between puppets.

7

The child creates a simple puppet and then develops a character and history for the puppet by experimenting with movement and speech. A teacher's puppet may interact with the children's puppets.

8

Children work in small groups (of three) to act out familiar stories which they have adapted to puppetry.

9

In groups, children act out an original story (beginning, middle, end) with their puppets.

PUPPETRY SEQUENCE (GRADES 5-6)

1

The teacher makes students aware of puppetry through demonstration (could be a visiting puppet troup or a film on puppets).

2

The child moves another child as a puppet (string/marionette), concentrating on body awareness (standing/walking/sitting).

3

Children work in groups of four. Two act as the puppets while the other two create the voice (exploration of character and voice).

4

Children work in small groups. Through the use of masks, the child explores movement while one member of the group supplies the narrative.

5

The child creates a simple puppet. In pairs, each child reacts to a partner's puppet (explore movement).

6

Working in a small group, the children create an environment (setting) within which their puppets react.

7

After creating a character for his/her puppet, the child relates and reacts with this puppet to other children's puppets in the small groups.

8

Within a small group and using an original narrative, the children act out a simple story with their puppets. Settings, characters, and plot are required.

9

In groups, the children script an original puppet play and create a production to be shared. Attention must be paid to setting, character, and plot.

GLOSSARY

Hard (Glove) Puppet

A puppet that fits on the hand and is manipulated. The fingers are used to "bring alive" different parts of the puppet.

Marionette (String) Puppet

Strings from a control attached to the puppet bring the puppet alive. The operator works the puppet from above.

Rod (Stick) Puppet

Rods are used to move different parts of the puppet. The puppet is usually worked above the head.

Shadow Puppet

A puppet worked on a screen with a light source. The puppet is brought to life by the use of rods. The audience sees a shadow.

EVALUATION

Construction

Were instructions followed?
Was care taken in the work?
Was the puppet an original idea?

Manipulation

Solo

Did the student move the puppet to express feelings and actions?

Pairs

Did the participants interact with each other?
Did they respond to each other's moods?

Group

Did the participants interact/react with each other?
Did they participate in group ideas and planning?

Presentation

Characterization

Were puppets easily distinguishable?
Were physical, emotional and intellectual attributes of the puppets portrayed?

Voice

Did the voice suit the puppet?
Were words pronounced correctly?
Was there projection?

Story Enactment

Was the story clearly communicated through action and voice?
Was there a sequence to the story?
Were the beginning and ending clearly defined?
Was the climax appropriately highlighted?
Was there an indication as to setting and time?
Were all the participants involved in the planning and ideas?

Dialogue

Was dialogue necessary, clearly stated, expressive?

CHORIC DRAMA

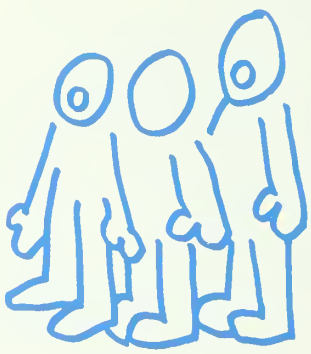
CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL — **USUALLY ADULT-INITIATED/ SCHOOL**

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:* — dramatic movement, mime
- FOCUS ON *SPEAKING:* — choral speech, story telling
- FOCUS ON *MOVING AND SPEAKING:* — dramatization, puppetry, choric drama, readers' theatre, story theatre, playmaking, group drama

CHORIC DRAMA



CHORIC DRAMA

is a presentational dramatic form of expression which uses skills such as enactment, coordinated group movement and mime together with theatrical elements such as scenery, costuming, properties, light and sound in order to enhance the choral speaking of a piece of literature.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------→		

****

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

****

SKILLS

GRADES

THE CHILD SHOULD: 1 - 2 3 - 4 5 - 6

- speak clearly
- speak with ease
- speak expressively
- speak with energy
- speak with an appreciation of the flexibility of the voice as an instrument
- learn concepts of pitch, pause, rate, intensity, volume

- develop the following interpretative skills:
  - communicate the meaning of the piece of literature
  - express mood
  - explore natural rhythm
  - phrase for meaning
  - colour individual words
  - develop skills of presentation by becoming aware of the importance of face, voice and body

- develop appreciation for enjoyment of literature

- develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story

- develop language skills through the language processes of speaking, listening, writing and reading

SPECIFIC CHORIC DRAMA SKILLS

- utilize skills as outlined in choral speech, dramatic movement, mime and dramatization

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● analyze literature for dramatic potential	------→		
● create individual and/or group characterization	------→	------→	
● explore appropriate movement and speech qualities for the characterization		------→	------→
● apply choric drama skills to the investigation of other areas of study		------→	------→
● learn how to use theatrical elements to enhance the presentation		------→	------→

Choric Drama —
The Wind and the Sun

PLANNING FOR CHORIC DRAMA

What is Choric Drama?

CHORIC DRAMA is a presentational dramatic form of expression which uses skills such as enactment, coordinated group movement and mime, together with theatrical elements such as scenery, costuming, properties, light and sound, in order to enhance the choral speaking of a piece of literature.

When should you do it?

Because it uses other dramatic forms of expression, choric drama should be undertaken only when you feel that your class has spent sufficient time focusing on: moving (dramatic movement and mime), speaking (choral speech), moving and speaking (dramatization).

What choral speech skills does the class need before you begin?

Because you can use choric drama as an enhancement of choral speech, you should feel that your class is accomplished in the following skills before you begin:

1) the students can listen critically to themselves and others;
2) they can blend their voices with others;
3) they can respond to cues given by the conductor.

Why might it be a good thing to try with your class?

If you feel that you would like your class to share their experiments in effective speaking with others, then you might consider choric drama because it is an attractive but nonthreatening dramatic form of presentation. The students perform work as a group or, if as soloists, are supported by a group. All the members of the class can be involved at some level appropriate to their individual skills. Because it uses other dramatic forms combined with speech, choric drama provides a combination for some aspects of your class work. Also, it can help you realize many of the objectives set forth in the second and third goals of the drama program. Finally, it can provide the answer to that vexing question, "What can my class do for the school concert?"

What assistance does the curriculum guide offer?

In the curriculum guide, you should look first at the skills outlined for choric drama on pages 118-120. You will also find it useful to review the techniques suggested in the lessons provided for choral speech. The four sample lessons and three scripts included in the DRAMA RESOURCE are intended to give you some guidance in planning and structuring your work with your class. Although the lessons are designed for grades one and two, what they suggest as an approach is applicable to more senior grades.

What are the steps in preparing a choric drama?

1. Explore the selection through movement, mime, sensory impression and enactment/dramatization.

2. Guide students to a vocal interpretation of the selection, working for choral speech skills of clear enunciation, natural phrasing and emphasis and vocal variety.

3. Determine the theatrical form of the presentation, prepare the script, select actors, rehearse and polish the presentation.

How is choric drama scripted?

As the teacher/director, begin by asking students to experiment with movement and dramatization based on ideas from the literature. Draw on the ideas your students have presented through their experiments to make a detailed plan which includes the following:

1. the division of the literature for choral speaking;

2. the blocking (the placement of the performers);

3. the stage business (the enactment which will occur and how it will coordinate with the choral speaking);

4. the physical setting (the arrangement of platforms, the scenery, the costuming and properties which may be necessary).

It is important in the scripting to keep in mind the level of skill development of your students and plan accordingly, e.g., if they are comfortable and confident with antiphonal and cumulative speaking in choral speech, use these techniques in devising your script. See the sample scripts in the DRAMA RESOURCE, pp. 124A - 124V, for examples of scripting of presentation.

Three sample scripts for choric drama:

"Lost", A.I. Tooke (Grades 1-2)

"Sneezles", A.A. Milne (Grades 3-4)

"Johnny Dunn (The First Episode)", Robert Goad (Grades 5-6)

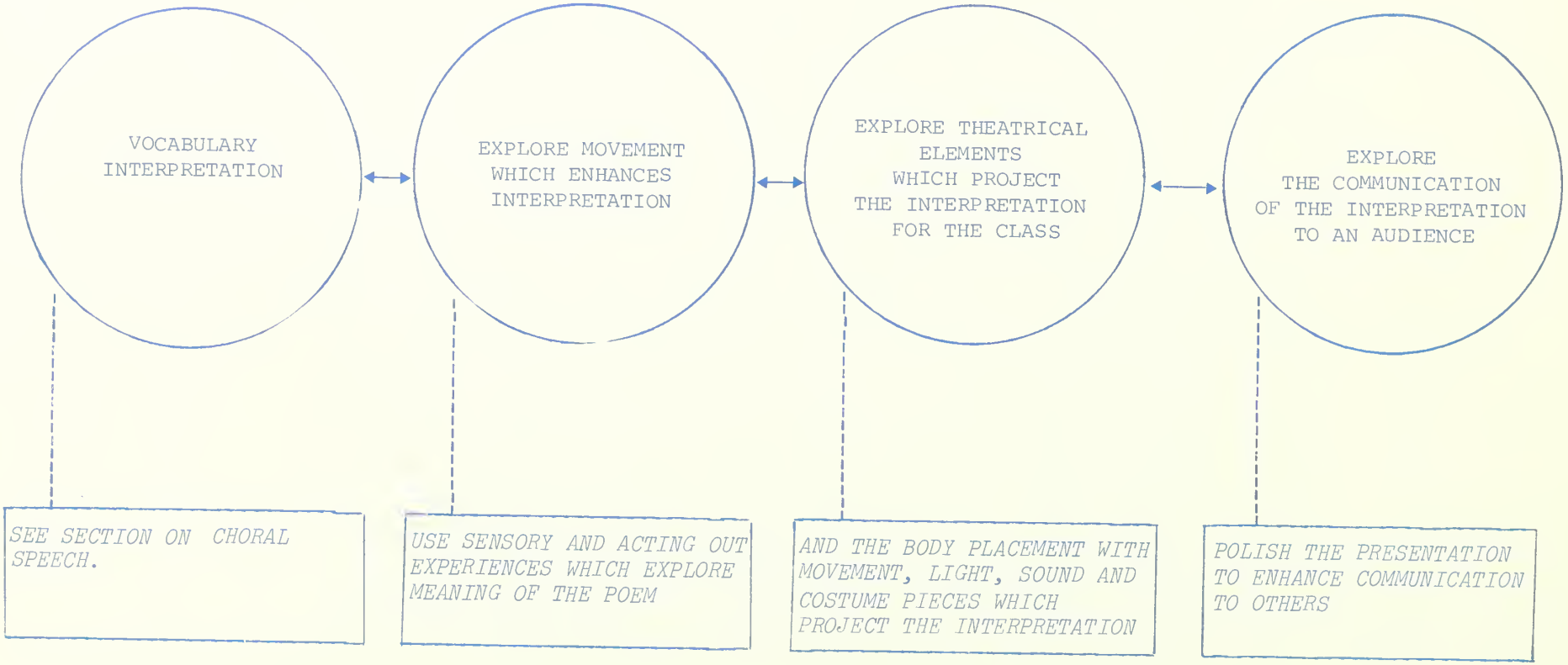
These three scripts are meant to show you some appropriate dramatic extensions of poetry and prose. The script for grades one and two is relatively short, the choral work is simple unison speaking and the enactment is mimed in front of the choir. The script for grades three and four is longer, the chorus is used antiphonally, the enactment is more complex, but there are very few solo lines, most of the dialogue still being spoken by the choir. The script for grades five and six is prose which is more difficult to speak chorally than poetry. The choir is required to use unison, antiphonal and cumulative speech. There are many opportunities for solo work, as well as for group characterization. Although the setting remains simple, there are more demands for complex patterns of movement from the choir. Finally, the presentation would be enhanced if it could be performed without a conductor, but only if the choral speaking remained at a high level.

The stage terminology (stage directions and stage areas) used throughout these scripts is explained in the glossary.

When is a class ready to share its work with others?

When you choose material for your class and plan the scripting of the literature, begin simply. As your class grows in skill you can introduce the more complicated forms of choral speech and enactment. Do not feel that every experiment with choric drama must be presented. You must gauge when your students are ready to share their work with others and that can be only when they have had enough experiences of the form to feel confident.

CHORIC DRAMA SEQUENCE (GRADES 1-6)


VOCABULARY INTERPRETATION
EXPLORE MOVEMENT WHICH ENHANCES INTERPRETATION
EXPLORE THEATRICAL ELEMENTS WHICH PROJECT THE INTERPRETATION FOR THE CLASS
EXPLORE THE COMMUNICATION OF THE INTERPRETATION TO AN AUDIENCE
SEE SECTION ON CHORAL SPEECH.
USE SENSORY AND ACTING OUT EXPERIENCES WHICH EXPLORE MEANING OF THE POEM
AND THE BODY PLACEMENT WITH MOVEMENT, LIGHT, SOUND AND COSTUME PIECES WHICH PROJECT THE INTERPRETATION
POLISH THE PRESENTATION TO ENHANCE COMMUNICATION TO OTHERS

GLOSSARY

Breath Pause

The determination of when the speech choir shall stop in order to take a breath usually determined by the phrasing.

Conducting

Leading a speech choir by giving cues for beginning to speak together at the beginning of a phrase, for taking a pause, for setting the tempo of the phrase, etc.

Cross

Term used to indicate that the performer should move from one stage area to another.

Emphasis

The pointing up of the most important word in a phrase.

Inflection

The rise and fall of the voice within a phrase.

Intensity

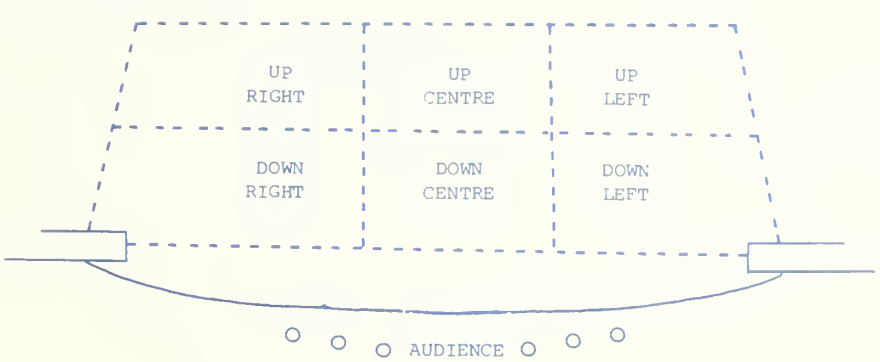
The loudness or softness of the voice.

Phrasing

The grouping of words for sense.

Stage Area

The division of the performing space into six areas. The designations of these areas are used to give the actor instructions for which part of the stage he/she should stand in or move to, e.g., "Enter up right", "Cross to down left".



Stage Blocking

The plan for the positioning and movement of the actor in performance.

Stage Business

The plan for what actions the actor shall perform.

Stage Directions

The terminology used to give the actor instruction for movement on the stage, e.g., "come down stage", "cross stage left".

Down centre/up centre)

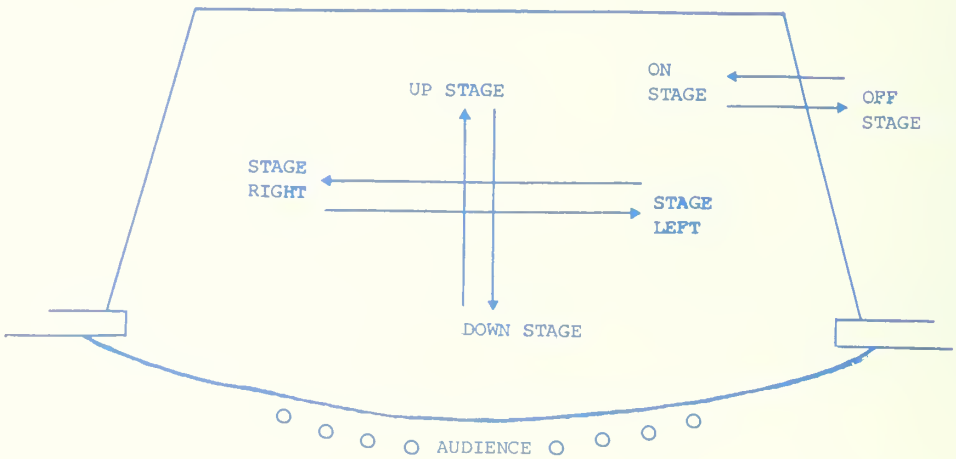
Down left/up left)

Down stage/up stage) See stage areas.

Down right/up right)

Off stage/on stage)

Stage left/stage right)



STAGE AREAS

Stage Properties

Objects used by the actor in performances.

Theatrical Elements

Scenery, costuming, lighting, stage properties, blocking and stage business which enhance and clarify the communication to the audience.

Upstage/Downstage

Directions used to move the actor backwards and forwards on the stage.

Vocal Variety

The use of inflection, emphasis, intensity and pitch to colour the voice.

EVALUATION

Attitude of the Student

Was the student:

- cooperative?
- focussed on the leader?
- following directions?
- engaged in the activity with a seriousness of purpose?
- enthusiastic about participating?
- cooperative with the group?
- contributing to the group's uncovering of the meaning of the selection?
- using the skills of choral speech?
- using the skills of dramatization?

Voice and Body of the Student

Was the student:

articulating clearly?

pronouncing correctly?

projecting well?

adjusting voice to variances in volume, tone and speed?

blending the voice with others?

providing a voice suitable to the individual characterization?

using the face and body in a manner appropriate to the selection?

working together precisely with the group in concerted movement tasks?

selecting appropriate movement to express individual characterization?

The Choric Drama as Performed by the Group

Were the students:

showing evidence of gradual growth during rehearsals in their abilities to communicate the selection through sound, movement and characterization?

making contributions to providing suitable theatrical elements (scenery, costuming, properties, lights, etc.) for the presentation?

concentrated and committed during presentation to the tasks that the leader and the group had set for them?

willing to reflect on the strengths and weaknesses of their presentation to an audience?

eager to build on their experiences of choric drama as a result of reflecting on their presentation?

READERS' THEATRE

CONTINUUM OF CHILD GROWTH IN DRAMA

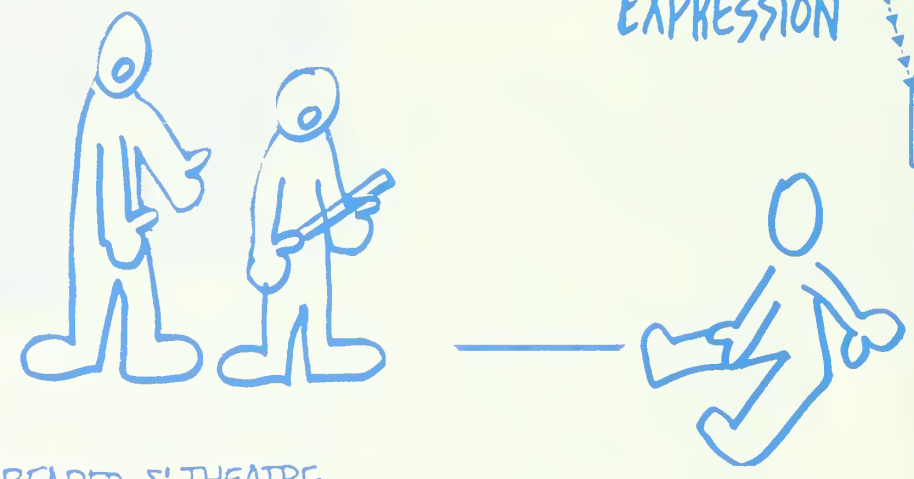
USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

READERS THEATRE



READER'S THEATRE

a form of oral interpretation in which a group of readers performs works of literature using voice and gesture.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------→		
- speak clearly	----------→		

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- speak with ease	----------→		
- speak expressively	----------→		
- speak with energy	----------→		
- speak with an appreciation of the flexibility of the voice as an instrument	----------→		
- learn concepts of pitch, pace, pause, rate, intensity, volume	----------→		
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	----------→		
- express mood	----------→		
- explore natural rhythm	----------→		
- phrase for meaning	----------→		
- colour individual words	----------→		
- develop skills of presentation by becoming aware of the importance of face, voice and body	----------→		
● develop appreciation for enjoyment of literature	----------→		
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	----------→		
● develop language skills through the language processes of speaking, listening, writing and reading	----------→		

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
SPECIFIC READERS' THEATRE SKILLS			
● communicate effectively from a prepared script	----------→		
● utilize skills as outlined in choral speech and/or storytelling and dramatization	----------→		
● select visual elements to enhance communication	----------→		
● learn scripting techniques		----------→	
● adapt material from other areas of study to the readers' theatre		----------→	
● appreciate readers' theatre as an art form	----------→	----------→	----------→

PLANNING FOR READERS' THEATRE

What is readers' theatre?

READERS' THEATRE is a form of oral interpretation in which a group of readers perform works of literature using voice and gesture. It is often called "Theatre of the Mind" because the objective is to bring the literature to life in the minds of the listeners (audience).

Pre-requisite Study

Choral speech and/or storytelling and dramatization.

Where to Begin

Select Literature

Read to locate an interesting and appealing combination of narration and dialogue which has an identifiable beginning, middle and end.

Read to ascertain student appeal.

Read to ascertain suitability of vocabulary.

Read and consider your target audience.

Read and consider the quality of the literature.

Avoid scripting a piece which is too long. One to eight pages is usually suitable for 5/6 groups.

Adapt and Develop the Script

Read through to determine how many readers are necessary

Select a method of scripting which works for the selection. (You may have to experiment with a variety of approaches at first.)

Think about relationships between characters and/or readers and anticipate how it might be set up (staged).

Method A: Narrator(s) and Character(s)

Example - RED RIDING HOOD

All readers enter and sit with backs to audience (B.T.A.).
Narrators enter - faces to audience (F.T.A.)

Narrator 1: Red Riding Hood by Charles Perrault

Narrator 2: Once upon a time there was a pretty little girl named Red Riding Hood.

(Red Riding Hood turns F.T.A.)

Narrator 1: She lived with her mother on the edge of a deep, dark forest.

(Her mother turns F.T.A.)

One day her mother said,

Mother: Red Riding Hood, your grandmother is ill. Would you take this basket of food to her?

Narrator 2: Without a moment of hesitation, Red Riding Hood replied,

Red: Of course, I'll be pleased to. I'll leave right away!

Narrator 1: And off she went with the basket of food down the narrow little path that led to the forest.

(Mother and Red turn B.T.A.)

Note: Notice how the narrators share the responsibility of carrying the story forward with N.2. providing the pertinent information relating to Red Riding Hood, and N.1. that which pertains to the Mother. Later on in the story they will share the narratation for the Wolf and the Grandmother between them, identifying with specific characters. The Mother and Red Riding Hood speak the dialogue provided by the writer.

Method B: Reader is both Narrator and Character

Example - RED RIDING HOOD

Readers enter and stand F.T.A.

Voice 2: Red Riding Hood

Voice 1: By Charles Perrault.

Voice 2: Once upon a time there was a pretty little girl named Red Riding Hood.

Voice 1: She lived with her mother on the edge of a deep, dark forest. One day her mother said, "Red Riding Hood, your grandmother is ill. Would you take this basket of food to her?"

Voice 2: Without a moment of hesitation, Red Riding Hood replied, "Of course, I'll be pleased to," and off she went down the narrow little path that led to the forest.

Note: In Method "B" the story is shared with readers assuming responsibility for certain characters and pertinent narration. You might decide that a Voice 3 could project the character of the Wolf and Voice 1, who begins by identifying with the Mother, might also identify with the Grandmother.

Tips for Scripting

Edit literature as necessary, usually by shortening descriptive passages.

If narrators are used they should be aligned with certain characters wherever possible.

Be sensitive to the meaning of the literature and do not just share the script among a certain convenient number of readers -- read and script for meaning.

Reading aloud assists in determining the general suitability of the selection and gives you an idea of how it is working.

Start by scripting a couple of paragraphs to see how your approach is working.

Remember it is boring if you are sitting to read one or two lines! In readers' theatre a character can exit and return as another character. Could you give an extra small part to a reader who is already involved or could you eliminate it?

A poem such as "The Crocodile's Toothache" by Shel Silverstein is a good place to start.

How can I introduce Readers' Theatre to my class?

There are several ways to introduce this form. Any of these are effective.

- Demonstrate yourself, but explain that readers' theatre is always performed by a group. If you have your script ready to distribute to the the class and it is scripted for three, the children have an idea to begin with and the opportunity to introduce their own ideas.

- Show a film or a tape.

- Check with another teacher, perhaps in junior high school, to see if a group of her students might demonstrate.

- Prepare a demonstration piece with another teacher or a librarian.

- Prepare the staff to perform readers' theatre at an assembly.

- Prepare one or two groups of children during reading periods. They can then become group leaders.

References:

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview, Illinois: Scott Foresman and Co., 1982 (revised edition).

READERS' THEATRE SEQUENCE (GRADES 3-6)

1
ORAL READING

Children work in small groups in order to explore ideas, characters, emotions and moods.

Discussions and sharing ideas with class enhances understanding.

Children have opportunity to investigate various roles.

2
ORAL INTERPRETATION

New vocabulary explored for meaning and pronunciation. Words phrased to enhance meaning and marked for emphasis.

Vocal characterization, pitch, pace and projection are investigated.

(Roles are assigned.)

3
PHYSICAL INTERPRETATION

Movement and gesture which enhances the communication is explored.

The focus is established. Onstage? Offstage? Onstage/Offstage?

4
THEATRICAL INTERPRETATION

Theatrical elements which support and enhance the meaning of the literature and its projection to the audience are explored and selected.

The way in which exits and entrances can be made are explored and selected.

5
EVALUATION/POLISHING

The reading is performed for friends (the class).

Good ideas are identified and helpful suggestions offered.

Groups then polish presentation.

6
PERFORMANCE

Polished presentation is performed for another or larger audience.

Another class or classes, within the library, for another school.

7
GRADE 5/6: IDENTIFICATION AND ADAPTATION OF LITERATURE

Students research, read, select and script literature and/or original stories for presentation to others.

8
GRADE 5/6: CRITICAL APPRECIATION OF PERFORMANCE

Students critique presentations by others, through a process of constructive criticism.

GLOSSARY

B.T.A.

Back to audience (offstage position)

F.T.A.

Front/face to audience (onstage position)

Exits and Entrances

Readers may enter from and exit to the back-to-audience position (B.T.A.). This either permits time to lapse or provides a reader with the opportunity to exit and re-enter as another character.

Readers may enter and exit from either or both sides of the performance space.

Readers may enter and sit with heads bowed, raising heads as they "enter" and lowering them as they "exit".

Readers may enter and exit in character, e.g., Bad Sir Brian may enter with hands on hips and "blip" a couple of imaginery persons on the head as he/she says "Bad Sir Brian Botany".

Focus - Offstage

Readers have an imaginery focus which is usually at the mid-point, beyond the audience. Actions and reactions to and from other readers (characters) are directed out to an imaginery person rather than to the actual person, e.g., if character "A" is to "blip" character "B" on the head, "A" acts as if "B" were in front of him and "B" acts as if he has received the blow.

Focus - Offstage/Onstage

Is a mixture of onstage and offstage focus.

Focus - Onstage

Readers look at and relate to each other.

Theatrical Elements

Costuming, lighting, sound and properties which enhance projection to an audience. In readers' theatre only suggestions are used, e.g., a person who is playing two roles -- a mother and a grandmother -- might exit as the mother (B.T.A.) and return (F.T.A.) wearing a shawl or a pair of spectacles on her nose to assist with the dual characterizations.

An overhead projection might be used as a special effect to provide a background (set) for a reading, e.g., Remembrance Day.

A reader might create a sound for another character, e.g., a narrator might make a knocking sound for a character who is miming knocking at a door. Occasionally, appropriate music may be used to introduce and culminate a performance.

A property such as a handkerchief might be produced and used by a character who is "crying".

As a rule of thumb -- keep all theatrical elements to a selected minimum. The objective is to use them only to enhance the communication of meaning.

EVALUATION

Does the child:

- contribute to group understanding of literature?
- read competently?
- read expressively?
- use voice to communicate meaning and character?
- select movement and gesture which enhances communication of literature?
- read with confidence within own group and for others?
- perform with enthusiasm and confidence?
- offer helpful suggestions within own group and to others?
- select appropriate literature for scripting?
- script literature for Readers' Theatre?

STORY THEATRE

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY

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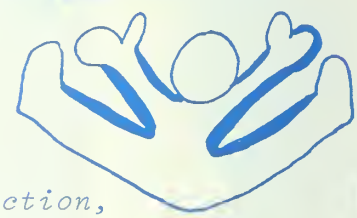
STORY THEATRE

STORY THEATRE



is the dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------→		

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SKILLS

GRADES

THE CHILD SHOULD: 1 - 2 3 - 4 5 - 6

- speak clearly ----------→
- speak with ease ----------→
- speak expressively ----------→
- speak with energy ----------→
- speak with an appreciation of the flexibility of the voice as an instrument ----------→
- learn concepts of pitch, pace, pause, rate, intensity, volume ----------→

- develop the following interpretative skills:
  - communicate the meaning of the piece of literature ----------→
  - express mood ----------→
  - explore natural rhythm ----------→
  - phrase for meaning ----------→
  - colour individual words ----------→
  - develop skills of presentation by becoming aware of the importance of face, voice and body ----------→
- develop appreciation for enjoyment of literature ----------→
- develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story ----------→
- develop language skills through the language processes of speaking, listening, writing and reading ----------→

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
SPECIFIC STORY THEATRE SKILLS			
● utilize skills as outlined in storytelling and dramatization	--------→		
● develop the ability to select theatre elements which best enhance the literature	--------→		
● develop the ability to recognize literature and experiences that are best accommodated by this style of expression	--------→		
● develop an appreciation of story theatre as an art form	----------→		

PLANNING FOR STORY THEATRE

What is Story Theatre?

STORY THEATRE is the dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization.

Pre-requisite Study

Mime, Storytelling, Dramatization

Characteristics of Story Theatre

(described in comparison to storytelling)

Human Resources

Storytelling: Usually one storyteller.

Story Theatre: Includes both the storyteller and the actors; sometimes the roles are interchangeable even within the same story.
Storyteller/narrator's function - to communicate the narrative or the text of the story orally.

Content

Storytelling: A narrative taken from literary or original sources.

Story Theatre: A narrative adapted to a form suitable for acting out; combines the narrative with the dialogue, e.g., folklore, fairy tales, myths, legends, historic incidents.

Techniques

Storytelling: Verbal presentation of a narrative. Told in the third person.

Story Theatre: Dramatization of a narrative as told or read aloud. Combination of both third and first person -- when story is being narrated, it is done in the third person; when segments are acted in the here and now, it is usually done in the first person.

Storytelling: Plot line is fixed but the text is improvised.

Story Theatre: Usually plot line and dialogue are fixed.

Relationship to Audience

Storytelling: Direct eye contact, personalized telling, can improvise.

Story Theatre: The storyteller maintains direct contact with the audience but the actors as characters usually relate to each other. (Presentational rather than representational style.)

Technical Aids

Storytelling: Can use visual aids to enhance material being presented, and assist in the realization of the script objectives. The visual aid can be pictures, chalk-boards, artifacts, flannel forms and puppets.

Briggs, Nancy E. and Joseph A. Wagner. Children's Literature Through Storytelling and Drama. Dubuque: Wm. C. Brown, 1979.

Story Theatre: Costumes and props are used; may involve lights, sound-theatrical embellishments, but is usually kept simple.

Presentational Space

Storytelling: Can be presented anywhere that a group of people can gather. Usually presented in classrooms or libraries.

Story Theatre: Can be presented anywhere but the entire audience should be able to see the action.

Selecting Literature

Story characteristics which make them suitable for story theatre:

- theme is relevant and suitable to the age of the performers and target audience;
- the plot line is interesting and simple, with much action;
- the story can be divided into scenes or a series of incidents;
- there are vital characters with whom the children can identify.

"The material that best lends itself to Story Theatre is simple narrative - stories from the oral tradition such as myths, legends, and folk tales or other strong stories that call for actions, movement or pantomime. . ."

Moffett, James and Betty Jane Wagner. Student-centered Language Arts and Reading K-1. Boston: Houghton Mifflin Co., 1976. (p. 112)

". . . sources of Story Theatre can be found wherever narrative or story line is the focal point, as in folk tale, myth, legend, epic, anecdote, historical incident and even novel."

Davis, Desmond. Theatre for Young People. Don Mills, Ontario: Musson Book Company, 1981.

Language arts readings anthologies should be considered a good source of material, e.g., fairy tales, folk tales, legends, plays with a narrator.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview, Illinois: Scott Foresman and Co., 1982 (revised edition).

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

STORY THEATRE SEQUENCE (GRADES 3-6)

1
Miming the Character's Actions

Dramatize a narrative with a storyteller/narrator telling the story, and actors miming characters' activities.

2
Character's Actions and Dialogue

Dramatize a narrative with a storyteller/narrator telling the story, and actors miming characters' activities and saying the dialogue.

3
Enacting Characters, Set and Props

Dramatize a narrative with a storyteller/narrator telling the story while actors change roles (transform) as necessary to portray the characters as well as to become set or props to enact the story.

4
Adding Theatrical Elements

Add theatrical elements to enhance dramatization, e.g., costumes, properties, dance.

5
Narrating and Acting Out Simultaneously

Dramatize a narrative with participants both storytelling and acting out simultaneously.

6
Adapting Material

Adapt material for story theatre (teacher identifies material)

7
Identifying Literature

Students identify literature and experiences that are suitable for story theatre.

8
Critical Appreciation

Critical appreciation of work by others.

EVALUATION

Vocal

Does the student:

- use the voice as an effective instrument?

Interpretive

Does the student:

- interpret literature expressively?
- distinguish between narrative and dialogue?

Storytelling

Does the student:

- employ storytelling techniques for presentations and delivery as a narrator or actor/narrator?

Dramatization

Does the student:

- communicate the story through gesture and movement?
- develop distinguishable characterizations?

Story Theatre

Does the student:

- contribute to the total by fulfilling individual responsibilities as a narrator? as an actor? as a narrator/actor?
- select literature appropriate to this form?
- adapt literature to story theatre format?
- perform with enthusiasm and confidence?
- contribute to the group purpose by offering suggestions and responding positively to the suggestions of others?

**Please refer to Storytelling, Dramatization and Readers' Theatre evaluations to compile a more comprehensive evaluation.*

PLAYMAKING

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

- FOCUS ON *MOVING:*
  - dramatic movement
  - mime
- FOCUS ON *SPEAKING:*
  - choral speech
  - story telling
- FOCUS ON *MOVING AND SPEAKING:*
  - dramatization
  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking
  - group drama

PLAYMAKING

PLAYMAKING

is an activity in which a dramatic story is originated, shaped and communicated by the students stimulated by a variety of sources.

SKILLS

THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
● utilize skills as outlined in dramatization	--------→		
● develop the ability to originate a dramatic story:			
- respond to a need to develop a dramatic story to meet a given situation		--------→	

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- use dramatization skills to develop the expression	--------▸		
● develop the ability to shape the dramatic story:			
- organize events	--------▸		
- develop dialogue appropriate to the situation	--------▸		
- develop awareness of mood and atmosphere	--------▸		
- learn to control mood and atmosphere	--------▸		
- appreciate the art of structuring a play	--------▸		
● develop the ability to communicate the story:			
- refine communication skills in voice, movement and gesture	--------▸		
- be aware of and use such theatrical elements as movement/ stillness, light/dark, sound/ silence	--------▸		
- appreciate the use of these theatrical elements in communicating a play	--------▸		
● appreciate playmaking by others, i.e., other students or professionals	----------▸		
● use the art of playmaking to express ideas and content from other subject areas, e.g., history, literature, feelings	--------▸		

PLANNING FOR PLAYMAKING

In *PLAYMAKING*, students act out and form their own play.

Playmaking is built on the following dramatic forms of expression:

- dramatic movement or mime;
- choral speech or storytelling; and
- dramatization.

Improvising in the playmaking sequence is concerned with exploration of creative possibilities arising from the need for a dramatic story. Students must call upon skills they have learned in structured dramatic play, movement or mime, choral speech or storytelling, and improvisational aspects of dramatization.

Shaping deals with forming all these improvised episodes into a dramatic story. Students will recall shaping a story in their storytelling experiences and will remember what qualities are necessary for an effective dramatization.

Refining is a distillation of all that the students have learned in terms of using drama as a tool of communication. Here is a possibility for students to extend their learning to include theatre elements.

Note: If the teaching objective is to follow an already existing story, look to dramatization as the appropriate dramatic form of expression for exploration.

If the emphases is on teaching the structure of a good story, turn to storytelling.

Playmaking is the dramatic form of expression which allows the student to originate, shape and communicate a dramatic story.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983. (Chapter 5: "A Suggested Sequence of Creative Drama", pp. 112-155)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

PLAYMAKING SEQUENCE

IMPROVISING

1. Decide on situation.
2. Choose initial cast of characters.
3. Determine initial setting.
4. Explore possible episodes.

SHAPING

5. Select episodes.
6. a) Determine cast.
   b) Sequence episodes.
7. Reflect on development of play.

REFINING

8. Refine communication skills.
9. Analyze play's theatrical elements.
10. Presentation.

PLAYMAKING SEQUENCE (IMPROVISING)

1. DECIDE ON SITUATION

Two possible beginnings:

Theme - something that has dramatic potential, e.g., the language arts theme - "the unexplained".

Concrete Stimulus

- newspaper clipping
- poem, play, story
- record
- pictures
- photographs
- video, cinema, film
- song
- object

All are used to help shape the students' own ideas. They should end this exploration with the statement "We have decided to explore . . ."

2. CHOOSE INITIAL CAST OF CHARACTERS.

- whole group brain-storm
- students decide on cast
- history for each character:

  Who is this person?

  Who else does he/she know in the cast?

- What initial problem will this cast be dealing with?

3. DETERMINE INITIAL SETTING.

Given #1, cast and initial problem, where would it make sense to have the cast?

4. EXPLORE POSSIBLE EPISODES.

- brainstorm (record ideas)
- students divide up into smaller groups to improvise each episode
- add any further episodes arising from these first improvisations
- students try working through different episodes until they are satisfied that serious possibilities have been exhausted

PLAYMAKING SEQUENCE (SHAPING)

5 SELECT EPISODES

- look at total list of improvised episodes
- make selection based on:
  - stated objective (from #1)
  - student interest
  - qualities of a dramatic story (learned from dramatization and storytelling)
  - group consensus

6 A. DETERMINE CAST

Two ways:

- set cast - student chosen, teacher chosen
- variable cast - each episode has its own cast, therefore, the same character will be played by many students (designated character by hat or some other simple prop)

B. SEQUENCE EPISODES

- sequence for most effective dramatic impact
- other possibilities in addition to linear sequence
  - flashback
  - memory sequence

7 REFLECT ON DEVELOPMENT OF PLAY.

- share entire set of improvised episodes
- review each episode in terms of its dramatic shape
- review entire play:
  - determine final episode selection and sequence
  - dramatic shape of play
  - quality of dialogue
  - mood, atmosphere
- at this point, play may be taken into written form:
  - transcribed by students from tapes of their improvs
  - written by small groups of students

PLAYMAKING SEQUENCE (REFINING)

8. REFINE COMMUNICATION SKILLS

Voice: review voice qualities outlined in choral speech or storytelling

Movement: go back to review movement skills

Gesture: review appropriate mime skills, e.g., character mime

9. ANALYZE PLAY'S THEATRICAL ELEMENTS

How may the students use the following elements effectively?

- dark/light
- movement/stillness
- sound/silence

Determine technical embellishments, e.g.,

- costumes
- lights
- set
- props

Decisions will be made depending on personnel (students wishing to take responsibility for different aspects) and available resources (space, money, lights in school).

10. PRESENTATION

Rehearsals: maintain energy and enthusiasm by adding challenges, videotaping, and setting deadlines. Do not overwork.

Rehearsal time guideline: ½ hour rehearsal for one minute of performance.

Audience: may be just to one other interested class, homeroom teacher.

Publicity: students may like to learn about publicity

- poster making
- writing announcements and invitations.

Evaluation of presentation: critique presentation in a variety of ways, e.g., audience feedback.

Personal reflection: students may have been keeping a journal of their playmaking experiences, which could be used as part of a final written project.

GLOSSARY

Cast

Those people who are chosen to act out the characters in the play.

Character

Person portrayed in the play.

Dramatic story

A story that has an interesting beginning, known conflict, plot development, climax, conclusion.

Episode

A series of actions.

Flashback

Episodes or memories from the past.

Improvised episode

An entire series of actions acted out spontaneously.

Improvising

Spontaneously thinking and acting through a set of circumstances.

Memory sequence

A series of remembrances.

Refining

Polishing the presentation of the play.

Set cast

Each character in the play is played by only one actor.

Setting

Where the action of the play takes place.

Shaping

Forming a dramatic story.

Situation

Set of circumstances which provides the origin of the play.

Tableau

". . . is a living representation of a picture or scene formed by one person or a group posing silently and motionlessly."

Barton, Robert, David Booth, Agnes Buckles, William Moore. Nobody in the Cast. Don Mills: Academic Press Canada Limited, 1969.

Theatre Elements

Specific ideas borrowed from the theatre: light/dark, stillness/movement, sound/silence.

Variable Cast

Each episode has its own cast; characters distinguished by simple props or costumes.

GROUP DRAMA

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  - puppetry
  - choric drama
  - readers' theatre
  - story theatre
  - playmaking

GROUP DRAMA

GROUP DRAMA

is an activity in which the teacher guides the class in decision-making through cooperative building of a drama using role. The emphasis is on creating the drama from the inside for understanding, more than for presentation.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● develop ability to make decisions in a group:			
- accept self as part of a group	----------▸	----------▸	----------▸
- listen to ideas of another	----------▸	----------▸	----------▸

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- offer own ideas	----------▸		
- become aware of and accept the group purpose	----------▸		
● cooperatively build a drama:			
- to send both verbal and nonverbal signals to others	----------▸		
- to receive and respond to verbal and nonverbal signals	----------▸		
- solve problems	----------▸		
- recognize and use group space	----------▸		
- become aware of and use tensions/conflicts	----------▸		
- appreciate the shared creation of a drama	----------▸		
● draw freely on and expand knowledge in other subject areas through decision-making and cooperative building of drama	----------▸		

PLANNING FOR GROUP DRAMA

Pre-requisite

Structured Dramatic Play

Note:

Because of the difficulty of the process and the high risk for the teacher in planning and execution of this form of expression, we recommended the prior experience in other dramatic forms of expression such as:

Dramatic Movement	(Grades 1-6)
Storytelling	(Grades 1-6)
Dramatization	(Grades 1-6)
Playmaking	(Grades 3-6)

These previous experiences may better prepare both teacher and student for successful experiences in *GROUP DRAMA*.

References:

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood, Drama Guidelines. London: Heinemann Educational Books, 1976.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

GROUP DRAMA SEQUENCE

STEP 1

PLAN
TEACHER

CHOOSE OBJECTIVES
- student/teacher needs, abilities
- resources, themes/content/topic
- motivation/ways in

FOCUS
CHILD

STUDENTS ARE "HOOKED" ON A TOPIC.

Motivated by their studies in social studies, students decide to create their pioneer village.

STEP 2

BUILD BELIEF
TEACHER

CHOOSE TEACHER STRATEGIES TO ELICIT COMMITMENT FROM STUDENT
- questioning
- depiction/artifacts
- rhythmic activity
- imaging
- determine a role for self

COMMIT SELF TO THE DRAMA
CHILD

STUDENTS ACCEPT THE "AS IF". Believing in the NOW moment of the drama, the students verbally or physically respond in role.

Students act out the daily tasks of the pioneer.

STEP 3

EMPOWER
TEACHER

CHOOSE METHODS TO INVOLVE STUDENTS IN DECISION-MAKING
- present alternatives for student choice
- recognize the moment(s) for student in-put (with practice)
- accept and incorporate the student ideas where possible
- confer "Mantle of the Expert" by giving students opportunities to further investigate the role/topic

ASSUME RESPONSIBILITY
CHILD

STUDENTS TAKE THE INITIATIVE IN PLANNING THE NEXT STEP OF THE DRAMA. Accepting the power conferred by the leader, the students offer ideas and reinforce personal and group beliefs.

Students speak in role as they complete their pioneer tasks, setting up homes and shops (occupations) within the village.

STEP 4

UTILIZE OR CREATE
THE TENSION/CONFLICT

TEACHER

RECOGNIZE THE POTENTIAL FOR TENSION WITHIN THE DRAMA OR CREATE A CONFLICT SITUATION TO DEEPEN THE BELIEF

- conflicting priorities or contrast
- time and space restrictions
- secrecy, mystery, surprises

ACCEPT CHALLENGE

CHILD

STUDENTS RESPOND TO THE TENSION BY DEEPENING BELIEF WHILE WORKING ON THE PROBLEM. Energized by the conflict, students search individually and collectively for ways and means to resolve the issue.

Students confront the representative of another village (the teacher in role) who lays claim to the only water source in the area.

STEP 5

LEAD ARTICULATION/REFLECTION

TEACHER

RECOGNIZE THE MOMENTS (PLANNED OR SPONTANEOUS) TO ARTICULATE THE DRAMA IN SPOKEN OR WRITTEN WORD OR ART FORM AND/OR TO REFLECT ON ITS MEANING TO THE TOPIC OR SELF.

- beginning of the drama as a planning strategy
- end of class as a summary
- during drama as a planning tool
- during drama as a method of bringing to consciousness feelings and reactions

GAIN INSIGHT

CHILD

STUDENTS SHARE IDEAS AND EXPERIENCES.
This may lead to understanding as connections to self and others are explored. Needing the opportunity to articulate the response to the drama activity, the student expresses feelings and experiences.

Students keep a personal logbook of the trials and tribulations of living in a pioneer village. This will become a family document to be handed down from generation to generation.

GLOSSARY

Action

Both internal (thinking, feeling) and external (speaking, doing).

Authenticity

Truthfulness within the context of the drama.

Belief

To accept as true that which is represented as reality; to accept the "as if".

Commitment

Level of involvement. Attraction --▶ interest --▶ attention --▶ concern.

Consolidation

Reinforcing and building on students' learning and belief level.

Context

The particular situation or topic that is explored.

Depiction

To represent or portray in a variety of modes, e.g., words spoken or written, pictures, movements, sounds.

Empower

Enabling students to share the decision-making authority of the teacher.

Focus

The attention or concentration one gives to the action of the drama.

Frame

The technique which the teacher uses to place children within the context of the drama, e.g., "Hail, Roman Citizens" or the placing of a treasure box in the centre of the circle.

Imaging

Picture making in the mind.

Mantle of the Expert

Placing upon the students the responsibility to grow in knowledge.

Reflection

An activity to deepen understanding of action.
To look back upon the experience in or out of role.

Ritual

Repeated actions which take on meaning in a cultural situation.

Role

See "Structured Dramatic Play" (page 49).

Rhythmic Action/Play/Activity

Physicalizing some task in role which may lead to a pattern accepted by the group as meaningful or symbolic in the drama.

Task

Activity appropriate to the role which involves students physically.

Teacher-in-role

Teacher becomes a part of the group drama by taking on a role. These roles may be major, minor, or facilitator of another leader. Teacher role changes within the drama to further the plot or tension.

Tension

A device that foreshadows consequences of student's actions. The student is thrown into imbalance or inequilibrium by meeting opposition between individuals or groups.

Theme

The subject to be explored in a fictitious situation; the meaning which is the undergirding of that subject.

CHAPTER FIVE

EVALUATION

GENERAL EVALUATION

WHY

IN ORDER:

1. To assess child's growth in:
   - personal and interpersonal skills;
   - communication skills; and
   - art form skills.

2. To act as a formative tool to enable the teacher to determine appropriate program.

3. To find a means to communicate attainment of program objectives and student development to others (i.e., student, parents, administrators).

4. To promote self-evaluation:
   - child's evaluation of self during and following drama work;
   - teachers evaluation of self during and following drama work.

WHAT

FIRST GOAL: To acquire knowledge of self and others which results from reflecting on dramatic play.

OBJECTIVES	EVALUATIVE QUESTIONS
Personal Skills	
1. - to realize and appreciate the uniqueness of self 2. - to grow in self-confidence 3. - to experience the feeling and acceptance of success	- Is the child gaining confidence in own abilities? - Is the child willing to take initiative? - Is the child willing to assume responsibility? - Does the child have courage to express original ideas? - Does the child exhibit enthusiasm? - Does the child exhibit self-discipline?
The Senses	
4. - to develop sensory awareness 5. - to sharpen observations of people, of situations and of the environment	- Is the child growing in the use of sensory exploration? - Does the child use the senses to understand the environment and people? - Can the child imagine and recall sensory experiences?
Creativity	
6. - to develop a capacity for imaginative and creative thought	- Is the child sensitive to the environment and to others? - Does the child produce a number of ideas from a single stimulus?

OBJECTIVES	EVALUATIVE QUESTIONS
	- Is the child open/receptive to alternative ideas? - Can the child relate what is known to new concepts? - Does the child seek solutions to problems?
Emotions	
7. - to explore, control and express emotions	- Can the child understand and express own feelings? - Can the child understand and cope with the emotions of self and others? - Is there an acceptance and awareness of the emotional response of others?
Interpersonal	
8. - to develop respect for others - their rights, their ideas and their differences	- Does the child cooperate with a partner and in a small group? - Is the child receptive to ideas and opinions of others? - Is the child sensitive to the needs and rights of others in the environment? - Is the child able to work with others in both real and symbolic terms?
9. - to give meaning to abstract concepts realized through dramatic play	- Does the child have the ability to project into "as if" situations? - Can the child relate drama experiences to real-life occurrences?

SECOND GOAL: To develop competency in communication skills through drama.

OBJECTIVES	EVALUATIVE QUESTIONS
1. - to develop an awareness of the body and voice as tools of communication	- Does the child realize that messages are communicated through body and voice? - Is the child developing an understanding of how the body and voice are used as tools of communication? - Can the child control the body and voice as tools of communication? - Can the child use the body and voice effectively for self-expression? - Can the child articulate about the experience and the self?
2. - to develop an ability to discuss and share experiences	- Does the child actively participate in discussions by responding to others? - Does the child actively participate in discussions by contributing ideas and opinions?
3. - to explore the use of dramatic symbols and theatre conventions	- Can the child accept someone else in role? - Does the child pick up signals in and out of role? - Does the child block the suggestions of others or advance the progress of the drama?
4. - to develop belief, identification and commitment to role	- Does the child demonstrate some feeling for role? - Can the child stay in role? - Can the child change roles easily? - While in role, can the child exhibit many attitudes and feelings consistent with the role?

OBJECTIVES	EVALUATIVE QUESTIONS
5. - to give form and shape to ideas and experiences	- Can the child choose the most appropriate dramatic form of expression to express a particular idea?

THIRD GOAL: To foster an appreciation for drama as an art form.

OBJECTIVES	EVALUATIVE QUESTIONS
1. - to develop an awareness and respect for the potential excellence in self and others	- Can the child recognize a good self-effort? - Is the child constructively critical of own effort? - Does the child respond with respect when others share their efforts?
2. - to develop a capacity to analyze, evaluate and synthesize ideas and experiences	- Is the child able to evaluate today's work and to make connections to previous dramatic expressions? - Does the child use what he knows in order to learn what he does not know?
3. - to develop an awareness and appreciation of the variety of dramatic forms of expression	- Does the child respond positively in experiencing a variety of dramatic forms? - Can the child work in a variety of forms? - Does the child recognize components of dramatic forms of expression?

HOW

Methods of Evaluation:

1. Observation of the participants:

   - response to, and in, the experience
   - interaction between participants
   - verbal contribution

   Observation Recording:

   - keep a regular anecdotal record on each child's progress (two or three students per drama class)
   - design a checklist.

2. Artifactual Record:

   - written: drama journals, diaries in and out of role, letters, poems
   - art: depictions, masks, puppets
   - motivation to read: reports, booklets, statistics, tables
   - tapes

   Artifactual Evaluation:

   - develop a cumulative file of each child's work
   - keep a record book or chart of each child's artifacts; display as year progresses
   - display the artifacts for all to share
   - keep notes following lessons to determine success or failure of specific lesson plans

3. Reflection:

   - discussion prior to experience
   - discussion during experience (within the context of the drama, seek ways for the child to reflect on his/her involvement)
   - discussion and reflection after experience
   - scheduled interviews (set aside time for personal interviews with students)

CHAPTER SIX

NOTES/FACILITIES/EQUIPMENT/SAFETY

FACILITIES INTRODUCTION

ANCILLARY ROOM (DRAMA)

SAFETY IN THE DRAMA PROGRAM

MUSIC FOR DRAMA

PLAY PRODUCTION

FACILITIES INTRODUCTION

The following pages give suggestions for the ideal space when drama is being taught as a separate subject. It is important to note that drama can be used as a teaching tool in *any* space where teaching/learning is being achieved. The children may sit in their desks and enter into roles. The desks may be drawn into a circle and mimed exercises be utilized. By pushing the desks to one side, a cleared space may be created where movement, speech activities, concentration and sensory exercises may happen. A space which is too large (a gymnasium, music room or activities room) may be diminished or limited in size by dividers, masking taped floor areas for work, or lighted areas for specific illumination. Space is of your making as teacher and its creative use is limited only by the limits one places on one's own imagination and courage.

ANCILLARY ROOM (DRAMA)

Function and Activities

Should be an instructional area which will be used to give students skills and experiences in drama.

1. Space: The educational drama program primarily requires an uncluttered, well-ventilated space with a carpeted flat floor.

2. Area: The area should be between 1200 and 1400 square feet.

Orientation and Relationship

Because of the nature of the activities taking place within this space, careful consideration should be given to its placement in order that the activities do not disturb other classes where quiet is important. Conversely, it should be situated so that teaching areas with high noise levels (e.g., gymnasium) are not adjoining. The preferable location would be one which placed it within a fine arts complex.

Storage, Shelving and Counters

Some storage cupboards, about two feet deep, should be installed against one wall. These could be counter storage. The counter should also include an industrial sink. Above the counter should be two duplex outlets (110 volts) for record players, tape recorders and other audio visual equipment.

Chalkboard, Tackboard, Projection Board

a. chalkboard, a limited amount, 4' x 4' on one wall
b. permanent tackboard for display could, if light-coloured, also serve as a projection wall for film, shadow play, and puppets
c. one wall, painted white for projections (in preference to a retractable projection screen).

Furnishings

a. blackout blinds or curtains, if space has windows
b. record player and tape recorder
c. stacking chairs sufficient for class and, and a chair dolly
d. well-constructed stacking rostra of assorted shapes and sizes
e. counter tops up to 18" wide should be hinged to the wall below the chalk and tackboard which could provide a working surface for children doing craft projects but could be folded out of the way when not in use.

overhead projector

slide projector

Lighting

a. regular school classroom lighting suffices but a dimmer would be desirable
b. ample duplex outlets
c. less important, simple pipe grid for hanging special stage lighting instruments

Pipe grid suspended one foot below ceiling, from which it is possible to hang stage lighting instruments and focus them in a number of directions. The pipe should be standard black steel of 1-3/4" to 2" outside diameter. The grid should run across the length and breadth of the room at spacings of approximately eight feet.

There should be an adequate number of duplex circuit outlets attached to grid or on the ceiling above the grid so that spotlights can be plugged in in a variety of positions. A minimum of two 20 amp. circuits should be set aside for grid lighting. The circuits should be ganged together at a central point in the room and attached to stage dimmers. They could arrive as cables which could be plugged into the 20 amp. circuits.

A minimum of six 6" spotlights.

There should be four duplex 110V outlets around the base of the walls.

Special Considerations

Flooring - carpeted

Ceiling - 12' to 14' high

Walls - prefer no windows, acoustically absorbent; one wall should be painted white and left free of any objects (i.e., clocks, intercoms, and P.A. interphones) so that it may serve as a large projection area

Doors - two doors are preferred, but they should not be on the projection wall

Converting an Existing Space - (Minimal Upgrading)

Empty classroom:

a. if possible, select a large classroom which is adjacent to a storeroom or annex room (half usual class size)
b. remove furniture
c. remove partitions, clothes hooks, etc.
d. safety measures:
   - round off or protect sharp corners on built-in cupboards, closets, etc.
   - remove all wax from floor
   - remove protruding chalk tray from beneath blackboard and replace with moulding strip
   - recess protruding fasteners and doorknobs within area
e. provide two sets of stacking rostra
f. provide record player/tape deck
g. black-out windows with vinyl covered bulletin boards

SAFETY IN THE DRAMA PROGRAM

Safety is everyone's business. Safety consciousness should be an objective of good drama education. Safety measures need to be considered when lessons are planned.

Regulations

The teacher is responsible for the observation and enforcement of school, school board and provincial regulations (see Occupational Health and Safety Regulations of the Province of Alberta). Thus the teacher may be held liable for accidents which occur as a result of negligence in the observation of any of these regulations.

- Refuse to allow students whose behaviour constitutes a safety hazard, to remain in class or any other area under a teacher's supervision.

- Refuse to accept students over the number the teacher considers can be supervised adequately. Failing this, the teacher should insist that a letter be placed on file indicating that he or she cannot be held responsible for full safety within the classroom if the class size exceeds acceptable limits. These limits should be discussed with the school's administrator.

- Complete an accident form for each injury occurring in class. (These forms are available from the school office.)

- Instruct all students against hazards involved in each drama activity. This instruction should occur before commencement of the activity.

Recommendations for a Safe Drama Program

- Think ahead.
- Plan well.
- Develop a positive attitude on the part of your students and yourself towards safety.
- Instruct and test your students in the proper use of equipment materials before you allow them to use it.
- Maintain a check on all the equipment that you use on a regular basis.
- If you are uncertain about how equipment works, how to handle some materials and what regulations apply, ask for expert advice. Do NOT experiment.
- Use your commonsense about safety.

Safety in the Drama Classroom

Physical Layout

All facilities used for drama should be assessed for safety before the beginning of a drama lesson.

1. There should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity.

2. Students should be protected in movement exercises from any sharp protuberances in the room (e.g., chalk rails).

3. Equipment in the room should be arranged so that it presents no hazard to student movement.

4. The room should be provided with sufficient storage that equipment and supplies not in use do not clutter the room.

5. No materials should be stored near any heating unit in the classroom.

6. Good housekeeping should be maintained at all times.

7. The floor should not be slippery or waxed.

8. All carpeting should be attached to the floor.

9. All areas of the room in which the students work should be within the view of the teacher.

10. If furniture in the room must be rearranged in order to provide a maximum of clear space, some pattern of handling movement and placement should be established so that the students can accomplish the task swiftly and safely and so that the funishings which are cleared can be stacked securely.

11. If a room must be cleared before each class period for drama, consult the administration for access to some adequate storage of fragile or dangerous equipment which must be cleared.

Ventilation

Ensure that there is good ventilation in the drama classroom area.

Storage

1. There should be provision of sufficient safe and secured storage of equipment and supplies.

2. Tools should be placed in a secured cupboard.

3. Makeup kits should be stored and kept in a state of cleanliness.

4. Costumes should be cleaned regularly and stored neatly, away from any heating unit.

5. Properties and scenery should be checked periodically to determine that they are still usable. Those which are no longer useful or are in a poor state of repair should be dismantled or discarded.

6. Ensure that properties and scenery are not stored near any heating unit.

Lighting

1. Ensure that there is adequate lighting in the room for the safe performance of any activity.

2. Students must not be allowed to move about in a room without lighting.

3. If stage lighting equipment is used in the drama room, please read carefully the recommendations on the use of stage lighting equipment (page 180).

4. The following general precautions are advised:

   a. Ensure that lighting instruments are securely clamped to the battens or standards.

   b. Ensure that the lighting instruments are in good working condition (check the cabling and plugs frequently).

   c. Ensure that there is adequate ventilation around and above the lamp and that the lamp is not in close proximity to any drapery, wall or storage.

   d. Ensure that all electrical equipment is C.S.A. rated. If you are in any doubt, have the equipment checked by the Electrical Department at Highfield.

Classroom Procedures

1. Instill in your students a positive attitude towards safety.

2. Students should be aware of the factors which contribute to a safe execution of any drama activity.

3. Give instructions to the students on the correct and safe use of any equipment that you wish them to work with and ensure that these are fully understood before the students begin to handle the equipment.

4. Students who disregard the rules of safety which you set for a class activity, should not be allowed to participate in the activity, or should be asked to leave the class.

5. Lessons should be designed which are appropriate to the space in which the class is held.

6. Whenever a physically strenuous activity is in progress, the teacher should position himself so that all the students are within his sight.

7. The person teaching drama to elementary students in particular, should be aware that mental, intellectual, emotional involvement is often so great that awareness of personal safety diminishes.

8. When planning lesson content, the teacher should be aware of the range of possibilities as seen by the student as solutions to the challenge. In this way, he can offset a tendency towards excessive scuffling which frequently occurs with elementary and junior high students.

9. Clothing - ensure that students are wearing appropriate clothing for the activities in drama which you have planned.

   a. Clothing should permit ease of movement and with no loosely attached sweaters, jackets, skirts, etc., which could catch on protrusions.

   b. Slacks or jeans, if too long, should be rolled up to prevent tripping, or be tucked into socks.

   c. Objects such as combs, pens, toys, etc., should be removed from pockets.

   d. Jewellery should be removed.

   e. Running shoes should be worn during drama classes. Stocking feet should not be permitted in any other than a carpeted area.

   f. Shoes with hard soles or built up soles and heels should not be permitted in any movement exercises.

   g. Bare feet are not recommended.

   h. Eyeglasses should be removed during any particularly strenuous activities unless safety straps are attached.

10. Ensure that students remove gum and candy from their mouths before beginning any exercise in drama.

11. If costumes are worn in the drama class, ensure that they are an appropriate size and that the student is given some instruction in the safe wearing of the garments and footwear.

12. If masks are used in the classroom, ensure that the mask provides optimum visibility to the wearer.

13. If makeup is to be used in the classroom, ensure before beginning the lesson that students with a history of allergies consult a physician prior to taking part in the class.

14. Good housekeeping is essential in a drama area and students should be expected to restore the classroom to order before the conclusion of a drama class.

15. Ensure that any rug used in the classroom will not slip, does not curl at the edges, and is cleaned regularly.

Accidents

Accidents must be reported to the school office immediately.

MUSIC FOR DRAMA

General

Music with a strong beat, obvious emotion/mood, and clear structure with beginning, middle and end action that occurs within a one or two minute period of time is useful for stimulating imaginative explorations. (Siks, 1977, p. 244). Sources may be: themes from television or movies, synthesizer/moog, classical, adapted classical, etc.

A Variety of Themes

Tchaikovsky	Nutcracker Suite
Mussorgsky	Pictures at an Exhibition
Holst	The Planets
Berlioz	Symphonic Fantastique
Tomita	Tomita's Greatest Hits (electronic music)
Grofé	Grand Canyon Suite
Bartok	Concerto for Orchestra
Orff	Carmina Burana
Respighi	The Pines of Rome
Gershwin	An American In Paris
	Rhapsody In Blues
Perrey-Kingsley	The In Sound From Way Out (Electronic Pop Music for the Future)
Henry Mancini	(any record)
Vangelis	(any record)
Grieg	Peer Gynt Suite 1 and 2

Relaxation

Debussy	La Mer, Prelude a l'apres-midi d'un faune, Reverie
Barber	Adagio for Strings
Copland	Quiet City
Zambir	Tranquility

Movement

Gershon Kingsley	Popcorn (recorded by Hot Butter)
Stravinsky	Firebird Suite, Petrouchka, The Rite of Spring
Sibelius	Symphony No. 2
Leroy Anderson	(any record)
Sandy Nelson	(any record)
Carl Orff	Crescendo for Percussion

Tijuana Brass (Herb Alpert)	(any record)
Baja Marimba Band	(any record)
Buddy Rich	(any record)

Williams, Linda and Donna Wemple. Sensorimotor Training In the Classroom, Vol. 2. Freeport, New York: Educational Activities Inc., 1975.

An excellent record which provides movement warm-ups and is also a great introduction to acting out a story (Dramatization). Teaching hints are provided on the record jacket.

Poutre, Norma (creator) and Ambroze Brazelton (narrator). Cooperative Activities. Freeport, New York: Kimbo Educational Records and Educational Activities, 1973.

A series of partner activities which are fun for all ages. The record is accompanied by a booklet which illustrates the movements involved and this makes the activities accessible to teachers with little or no experience.

Brazelton, Ambroze and Gabriel De Santis. Get Fit While You Sit. Freeport, New York: Educational Activities Inc, 1968.

A wonderful collection of warm-up activities which can be enjoyed within the classroom. An ideal preparation for drama for energetic youngsters.

Specific Moods

Dukas	The Sorcerer's Apprentice (Hallowe'en)
Saint Saens	Dance Macabre (Hallowe'en, scary)
	Carnival of the Animals (animal movement, characterizations)
Mussorgsky	Nite on a Bald Mountain (quick, nightmarish, weird harmonies)
Paul Horn	Inside the Taj Mahal (the title of record) (solo flute, echoes create haunting effects)
Glen Miller and his orchestra	Pure Gold (swing, 1920's)

Mime Background

Dowland	(any works; for lute and/or recorder)
Debussy	Syrinx for Solo Flute

Lander, Barbara. Music for Dancing and Mime, Record One/Record Two/ Record Three. Tunbridge Wells, Kent, England: Discourses, DCL 282 mono 33.

The three records are accompanied by leaflets which teachers will find most useful. The music provides a collection of imaginative accompaniments for exploring activities and exercises. In addition, there are full staging details for delightful five-minute mime plays. Both experienced and inexperienced teachers of grades 1-6 will find Music for Dancing and Mime an invaluable drama aid.

Matsushita, Marjorie. Fingergames. Freeport, New York: Educational Activities Inc., 1965.

Twelve rhythmic action songs which develop concentration and coordination are especially recommended for drama teachers or classroom teachers of children in grades 1-3.

Glazer, Tom. Let's Sing Finger Plays. New York, N.Y.: C.M.S. Records Inc., 1977.

An excellent record for beginning drama teachers which encourages participation in structured movement activities.

Reference texts which include musical recording listings:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (pp. 121-123)

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (p. 244)

Note: This is not an exhaustive listing but should provide a starting point. Check other selections by the same composers. Encourage students to help you find appropriate musical selections.

PLAY PRODUCTION

Caution

Students must be developmentally ready to cope with play production (refer to Chapter Two, Drama and the Child). Primary children very rarely attain the skills necessary for this dramatic form.

Students must have many varied skills in place before they can successfully mount a play. A few years of consistent classroom drama is usually required to develop the necessary personal and communicative skills.

Performances should emerge from and reflect a regular classroom drama program. Play performances which are an adjunct to the regular classroom program become a frustrating burden on both teacher and students because necessary pre-experiences have not prepared the participants adequately.

Many other dramatic forms (choral speech, readers' theatre) can be polished and staged as alternatives to "a play". These alternatives are more educationally beneficial and appropriate for the elementary school student.

The student should be the primary concern. If the objectives for mounting a play do not reflect this, then such a project is not consistent with educational objectives.

The Reasons/Objectives

1. To extend the dramatic form experience to presentation of that form for an audience.

2. To reflect and communicate in an entertaining way what is happening in class, i.e. using drama forms to communicate content from other subject areas.

3. To enhance rapport between school and community.

4. To provide opportunities for the students to develop communication skills appropriate for a formal audience.

5. To provide an opportunity for talented drama students to excel.

6. To provide students with opportunities and experiences in working collectively on a large project.

Criteria for Selecting Content or Script

Consider student:

interest
level of understanding
talents, experience or confidence
numbers

1. Choose material that students like.

2. If the project is student initiated, more student commitment can be expected.

3. The content should include subject matter and characters to which students can relate.

4. The production demands only that expertise which students have developed (check child development chart) and is an extension of skills developed in classroom drama.

5. The production involves as many students as possible but be realistic; parts must serve a real purpose, i.e. they must be essential to the plot line.

6. Avoid productions with star parts.

7. Consider double casting and rotating casts if performing more than one time. Be aware that double casting involves a double workload for the director.

8. Choose scripted plays with simple dialogue which sounds natural.

9. Present students' personal ideas through a variety of dramatic forms.

10. Integration: present content from other subject areas such as:

    a) physical education - polish a creative dramatic dance;

    b) language arts/music - create a story from music and communicate it through mime or mime a ballad as it is being sung;

    c) language arts - choral speak poetry;

    d) social studies - dramatize an historical episode using a story-teller and actors who mime the story as it is told;

    e) language arts - adapt a story into play form and perform it, improvising the dialogue;

f) art/language arts - as a poem is presented (individually or in unison) show slides of children's art, relating to poem;

g) science - physically interpret some scientific process (e.g., life cycle of a fish or the production of electricity using tableau/mime/storytelling)

h) music - create a sound collage using instruments and/or voices to create mood/suspense in a dramatization or mime (perhaps each character could be represented by a particular sound or short melody);

i) art/music/language arts - combine shadow puppetry on overhead, music and narration to communicate a thought or story;

j) integrate all subject areas by displaying art/writing/social studies projects, etc. where concert is being presented.

Consider facilities and resources:

money
staging facilities
time
commitment
expertise
assistance

Guidelines:

1. Determine budget

- How much money do you have?

- How much money will you borrow, earn?

- Costs of: royalties, scripts, costumes, set, props, lighting, sound, advertising, programs.

Note: Re: royalties - Money paid to the publisher which gives you the legal right to perform the script. If you give a public performance of your show you must pay royalties! Otherwise, you and/or the school is open to a legal suit.

- Is there a contingency fund, i.e. money in reserve for the unexpected, e.g., rental of a sound system?

2. Choose content or script that suits your performance space.

   OR

   Choose a performance space that suits the script. Check all the areas of the school to find the best space. You do not have to use the stage.

3. Do not embark on a demanding technical production if your technical resources (lights, set) are limited.

4. Keep the production simple!

   e.g., minimal costumes -- too much paraphenalia hampers movement; usually one or two representative pieces suffice.

5. The less time you have for preparation, the simpler and shorter the production.

6. Schedule and time commitment should be decided by any staff members involved and communicated well in advance to students and parents.

7. Assess personnel for "people power" and have job descriptions available for potential helpers, e.g., stage manager, costume designer, wardrobe manager.

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